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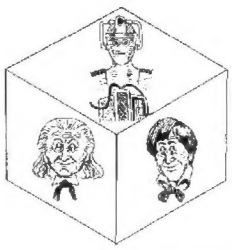
DOCTOR WHO

IN-VISION

ATTACK OF THE CYBERMEN

THE MAKING OF A TELEVISION DRAMA SERIES

CMS



ORIGINS:

"Attack hits nine million" roared ***Doctor Who** Bulletin*, headlining the ratings scored by the first episode of **Doctor Who**'s twenty second season. The actual figure was nearer 8.9 million, but it was nonetheless an impressive debut — the best since 1982 — and it gave Colin Baker's Doctor the stylish launch he had been denied with The Twin Dilemma.

Attack of the Cybermen marked a new departure in other ways. For the first time in its history a season was being produced in a format other than 25-minute episodes. Instead of twenty-six or more half hour segments, viewers were presented with thirteen 45 minute chunks.

The move to longer episodes was the brainchild of John Nathan-Turner's boss David Reid, who had experimented with the format during the first-run broadcast of Resurrection of the Daleks the previous year. Though a consequence of the need to free up two slots for the 1984 Winter Olympics, these "pilot" 45 minute episodes had yielded the best viewing figures of the season.

What had worked for one story could presumably be made to work for a season. Consequently when John Nathan-Turner received the commission to produce a 22nd series of Doctor Who from BBC1 Controller Alan Hart in January 1984, it was on the condition that the episodes should be fifty minutes in length.

At first John Nathan-Turner objected to this change on practical grounds. Once stripped of four sets of title sequences and three reprises, he argued, a standard length story ran to less than 90 minutes. To produce close to 100 minutes of drama per story would stretch production severely unless additional studio or filming days — and hence, more money — were made available to shoot the extra ten minutes of each show.

This may have been a shrewd bargaining ploy by Nathan-Turner to get extra funding for a series whose budgets were not being increased and were hence falling in real terms. In recent years scripts had tended to be over-long, leading to lengthy edits during post-production, and editing them to a slightly longer length would not have been much of an additional overhead. In the event, no extra money was forthcoming, and the Producer was told to produce 45-minute episodes.

There was one item of good news, however. **Doctor Who** would be allowed to return to its traditional Saturday tea-time slot for the first time since the end of Tom Baker's era.

"The change to 45-minute episodes was a challenge. Like anything else, you were told, there was no discussion. Personally it didn't bother me because it gave us a bit more time to develop things. In my opinion the stories were, one the whole, paced properly and filled their 45 minutes."
Eric Saward, DWB, August 1988

SCRIPT:

The decision to launch Season 22 with the Cybermen and end it with the Daleks was taken by Nathan-Turner and Eric Saward, although Saward would later suggest it was too soon after Five Doctors to get maximum impact from another Cyber-serial.

Saward was an obvious choice to write the Dalek serial as a novel had already sparked an idea for a black comedy featuring Davros. He could escape the Writer's Guild's objections to Script-Editors commissioning themselves so long as he could prove the serial was penned during the six weeks in the year when he was not technically on the BBC's payroll. That ploy would work for one show — but not for two.

Instead, Saward began by checking his unused scripts cupboard. The only one on the books was an ageing treatment by Gerry Davis for an origin of the Cybermen tale — a plot-line later recounted in David Banks and Adrian Rigelsford's *Cybermen* book. Dismissing this as unsuitable for the programme's current format, he was nonetheless sufficiently enamoured of the notion of exploring the Cybermen's history to want to do something in that vein. But who as qualified to write it?

The solution, according to Ian Levine (see page four) was a ploy whereby Levine himself, the show's uncredited script consultant, would be encouraged to devise a plot-line rich in **Doctor Who** continuity. As always, though, Levine himself would not

The Doctor and Felicity land on Mondas, and are surprised to find an artistic society led by wise King Paulus. Charmed by the King's son Sylvan, Felicity accidentally takes the three of them on a brief trip in the TARDIS, returning to Mondas fifty years into the future. In the meantime, the authoritarian Prince Dega has transformed Mondas into a technocratic world, using cybernetic limbs to extend his lifespan, and now plans to become immortal through the same technology. Such a race of Cybermen would be able to conquer Mondas' twin world, Earth.

Fleeing to the forests, Felicity encounters a resistance group inspired by Sylvan's memory, who rise against Dega and his chief of staff Krail, both now full Cybermen, while the Doctor wins the aid of Dega's queen Meta. Dega is killed in the battles, while the Sylvans capture Dega's rocket fleet and flee to Earth. Mondas is knocked out of its orbit by the blast of the fleet's departure.
Gerry Davis' Genesis of the Cybermen

IN·VISION
Attack of the Cybermen

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Features

The Original Script	5
Interview: Ian Levine	4
Interview: David Banks	8
Borderline	17
Documents	17
Review	18
Audience	21

Production

Origins, Script,Script-Editing	3
Director and Team	5
Set Design	7
Costume, Make-Up	10
Visual Effects,Production Diary	11
Post-Production	16
Music, Special Sound, Cuts	20
Cuts, Transmission	21
Trivia, Continuity	22

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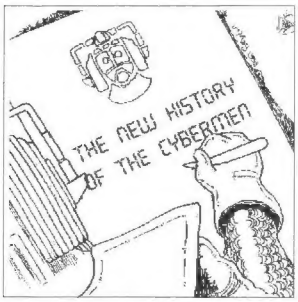
be allowed an on-screen credit for his input. John Nathan-Turner valued Ian Levine's background knowledge of the series and his advice on continuity matters and in return allowed unrestricted access to the studios, to scripts and even to rough edits of completed episodes. But the deal was that Levine's contributions should remain anonymous to avoid any risk of problems developing.

Saward would then take Levine's plot-line and flesh it out into script form at home. To cover his tracks Eric Saward persuaded a one-time girlfriend, Paula Woolsey, to take the credit, even going as far as writing commissioning letters and asking her to sign the contracts.



"I knew that Paula was a friend of Saward's, he was honest about that, but if this script was totally written by Saward and Ian Levine, and not by Ms Moore, as has been claimed, then I know nothing about it"

John Nathan-Turner, DWM 239, 1996

"Cryons are tall and lean. Although their features are humanoid, their faces have a thin, white membrane covering them which gives the appearance of a face seen through a mist. They are not at all unattractive to the human eye. All the Cryons are dressed in insulated suits of a very simple design. Rost is female, Varne is male."

Script Description

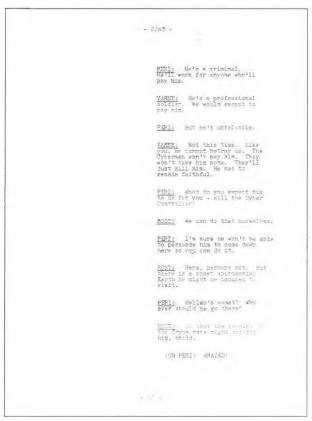
SCRIPT-EDITING:

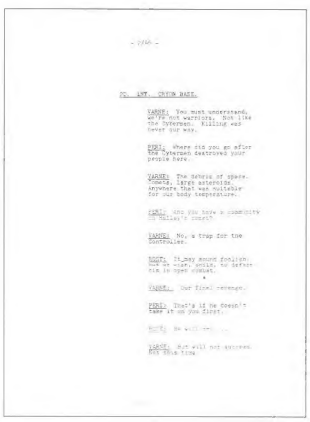
The bluff worked. By the end of March 1984 a pair of rehearsal scripts, all typed at home on Saward's own typewriter — the first 121 pages long, the second 94 pages long — were almost ready for handing to the show's Director. Apparently, Nathan-Turner remained oblivious the writer's true identity until the mid-Nineties, being heavily involved with promoting **Doctor Who** overseas in the USA at the time.

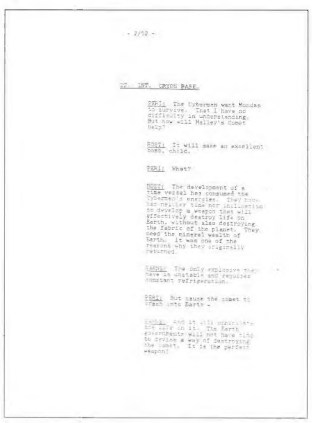
The elements of the story set on the planet Telos, which formed a sequel to 1967's THE TOMB OF THE CYBERMEN, were mostly Levine's. The framing storyline involving Lytton and his attempts to make contact with the Cybermen on Earth, and all the run-around filmed scenes on contemporary Earth that would give the Doctor and Peri most of their first episode scenes, came from the imagination of Eric Saward.

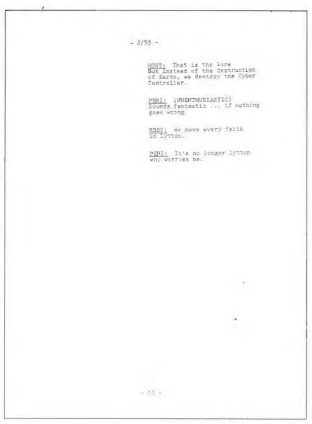
Even before scripts were ready Saward negotiated with Nathan-Turner to ensure that actor Maurice Colbourne would be available to reprise his role as Commander Lytton, a character he had created last year for RESURRECTION OF THE DALEKS, and left trapped on Earth in contemporary London.

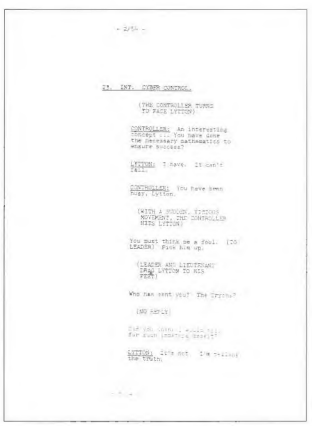
The rehearsal script for part one changed little before it reached production. Part two, however, underwent significant rewrites, some eyen after the Director had joined as Saward was unhappy about his balance between action and dialogue settings. Originally there were no first episode scenes on Telos, and Lytton's stooge Griffiths was killed in the Cybermen's sewer base during part one. In addition, the Cryons' plans were originally different, and the almost superfluous plot thread involving the partially cybernised characters of Bates and Stratton were added to give more pace to the Telos scenes when plans for a showdown on Halley's Comet were dropped.

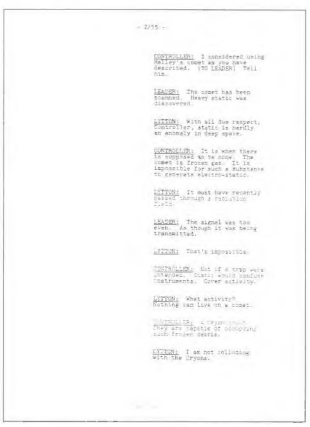


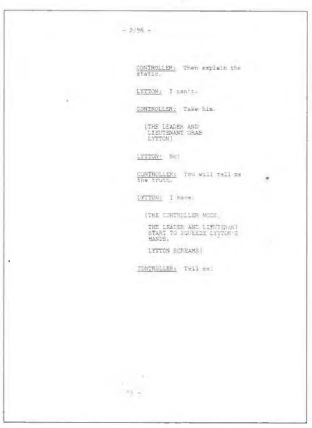


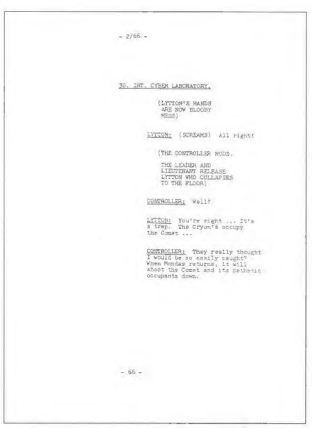












For more than five years IAN LEVINE was a familiar face at Doctor Who's recording sessions, thanks to his unpublicised position as the programme's unofficial consultant on the programme's history. In 1984, the programme's past took centre stage in ATTACK OF THE CYBERMEN, a script whose authorship has been the subject of debate ever since. Now, after fourteen years, he describes for the first time his role in the story's genesis...

RETURN TO TELOS

"Eric (Saward) wanted to write a Cyberman story that would give Colin Baker a better start as the Doctor than he had had with the awful TWIN DILEMMA. A lot of the script material he was getting in at that time was very poor, and often from writers he had nothing to do with commissioning. It was John Nathan-Turner who was pushing writers like Hazel Adair, Peter Ling and Pip and Jane Baker at him, often because he was involved with them on other projects.

"But John flatly refused to let Eric write another serial. The only reason he got to do REVELATION OF THE DALEKS was because all the other scripts coming in at that time were so unworkable that John had no other choice.

"I had always wanted to write a **Doctor Who** script as well, but had never been allowed to. I had done one treatment for Christopher Bidmead, based on a big game hunt, and two for Eric. One was a world's within worlds story and the other would have combined Trafalgar Square, the Black Guardian and the original Master's fate on the planet Tersurus, which had only ever been alluded to in THE DEADLY ASSASSIN. Eric was keen to encourage me, but even when I got as far as writing a script for one episode it was rejected out of hand by John just because he did not want my name publicly associated with the show.

"Eric always had a bee in his bonnet about Cybermen, ever since EARTHSHOCK had been such a big success, but he admitted he was stuck for a good idea. What we both agreed we wanted to do, and I appreciate it sounds a very tacky and dubious motive now, was take all the bits that had really worked from Cybermen stories of the past and pull them together into one magical story that would have all the fans salivating in their seats.

"You have to remember that THE TOMB OF THE CYBERMEN had not been recovered in 1984, and at that time it was revered as probably the best **Doctor Who** story ever made. So that was the starting point — a storyline that would take us back to the tomb city on Telos and rematch the Doctor against the Cyber-Controller. In fact it was me who suggested getting Michael Kilgarriff back to play the Controller although, again in hindsight, I accept that was a mistake. He had put on a lot of weight and, of course, his was not the same voice as Peter Hawkins had supplied back in the Sixties.

"I wrote a basic two-page plot outline which I think I called simply, *Return to Telos*. When he wrote the scripts Eric changed it to a working title of *Cold War*, but we decided the story should end up as something with the word 'Cybermen' in it. With EARTHSHOCK the idea had been to surprise everyone that the Cybermen were in it. This time, because it was going to launch the season we knew we wanted a title that would shout who the monsters were — just like GENESIS OF THE DALEKS or REVENGE OF THE CYBERMEN.

"The basic story was a plot by the Cybermen on Telos to steal the Doctor's TARDIS and go back in time to prevent the original destruction of Mondas. THE TENTH PLANET had been set in 1986, and by the time this show was broadcast 1986 would only be a year away. So it seemed a great idea to do a story set in the present day that would take in events and the continuity of a show transmitted eighteen years ago.

"I did know I was writing a two episode story. The first part was all about a series of ingenious traps laid by the Cybermen to lure the TARDIS to Earth, steer the time travellers towards their underground base in the sewers, capture the Doctor and take over his ship. Part two was the showdown on Telos.

"The existence of a second, malfunctioning time machine was totally my invention, as were all the partially cybernised humans. A lot of previous stories had talked about converting humans into Cybermen, and in THE MOONBASE you had seen people walking around mechanically under their mental control. What I wanted to show was the actual conversion process. I wanted to see human beings with limbs partially replaced, with wires, tubes and other devices grafted into their bodies. In other words, the Borg four or five years before **Star Trek: the Next Generation** came up with the idea.

"Eric wrote every page of the scripts — not just some of the pages, but every single page. He added in Lytton, because it was his character, the plot device about the bank robbery and all the references to Halley's Comet and its re-appearance in 1986 that Eric saw as a way of 'hooking' the story into reality.

"The Cryons were also Eric's invention, but he never intended they would be played by a group of women wrapped in cellophane. His concept was that they would be almost like ghosts; not quite intangible but only just visible as ethereal, swirling clouds.

"The silly bit about the TARDIS changing shape was all a publicity stunt by John to generate some interest in the programme before January. I don't remember who added in the Totter's Lane reference, but it wasn't me.

"As I said before, Eric wrote the whole thing, but he couldn't put it out under his name, any more than he could put it out under mine. "We need someone to front it." Those were Eric's exact words as we were discussing how to get it past John without him getting suspicious.

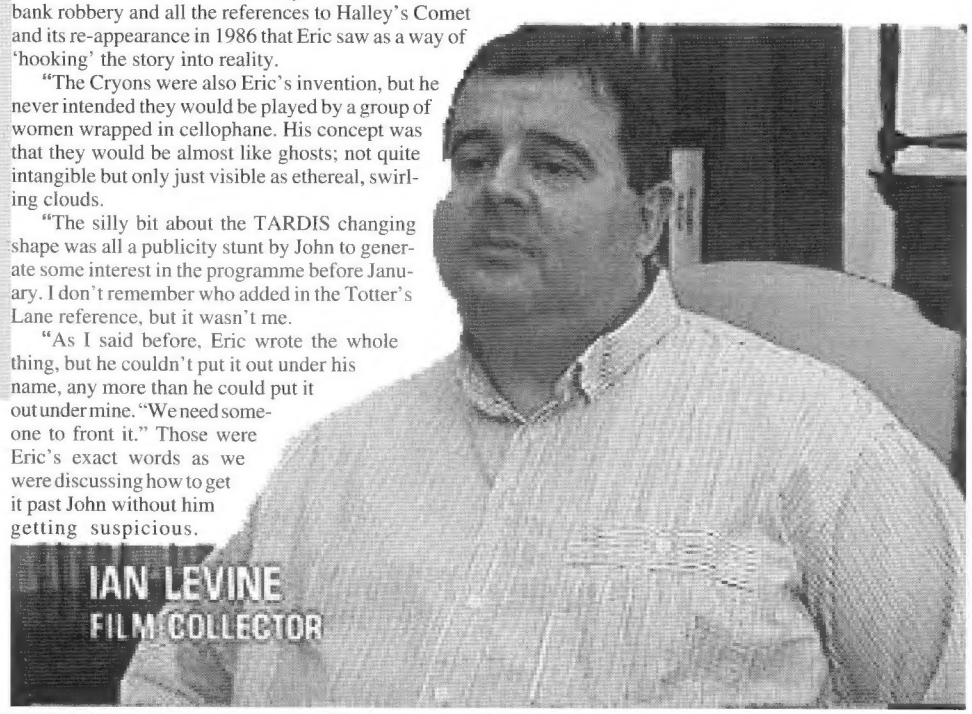
Paula Woolsey had been Eric's girlfriend up until around the time he started writing for **Doctor Who**. She was a school teacher. She might have taught English but she had never had anything published or broadcast.

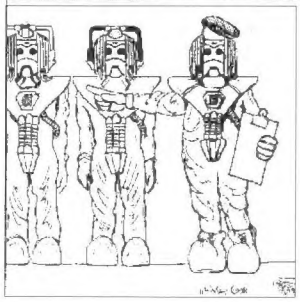
"Apparently Paula and Eric had parted on amicable terms, and she was happy to go along with the ruse in return for ten percent of the writing fees. What had to happen, though, was that all the contracts, all the correspondence and all the cheques had to have her name on them, not Eric's. She signed all the papers and any payments or royalties went directly to her.

"She did attend one of the recordings and, I think, one of the script run-throughs because John did get a bit suspicious at one point. "I don't believe she exists." He said to Eric. "I think these are your scripts". So Paula was very carefully coached and briefed before any occasion where she might meet John and have to answer questions about the story. But as all the paperwork at the BBC was in her name, there was no legal means by which Eric could prove he had any rights to a story he had written.

"The whole thing was messy, and when it appeared on television, it was almost a relief not to be too associated with it. I hated what they made the tombs look like and the Cryons were a total disappointment.

"There were some good moments but ATTACK was not the story we wanted it to be." I•V





DIRECTOR AND TEAM:

Despite some disagreements during their work on RESURRECTION OF THE DALEKS, John Nathan-Turner was glad to have Matthew Robinson back on **Doctor Who**, feeling he had done a good job with the story. Almost a year had passed since that production, during which time Robinson was becoming one of the leading figures behind the setting up of the BBC's new prime-time soap opera, **EastEnders,** whose producer he eventually became in 1998.

His first action after reading the scripts to suggest that all the Cryons should be female. The script for part two was still undergoing re-writes so working in such a modification was not difficult. The difficult part was selling the idea to John Nathan-Turner.

To sugar the pill Saward and Robinson put together a list of possible female star names who might play the Cryons. Top of the list was Prince Andrew's former girlfriend, Koo Stark.

For a time Koo Stark was in line to play Flast. The actress even attended a Press call to promote the show while ATTACK OF THE CYBERMEN was in pre-production. But almost immediately after the photo shoot came news that negotiations had failed to agree a suitable fee for Ms Stark's appearance. Her agent was looking for a fee commensurate with her high profile media status, but the BBC based the per-episode remuneration solely on her (fairly limited) professional C.V and so only offered the Equity basic rate. The role of Flast went to RSC actress Sarah Berger.

For his team Matthew Robinson was allocated Set Designer Marjorie Pratt, Costume Designer Fran Homan, Make-up expert Linda McKinnes, and Chris Lawson for Visual Effects. Shortly before production got underway Fran Homan had to drop out and Anushia Nieradzik, sister to Make-up specialist Dorka and the Designer responsible for costuming on FRONTIOS stepped into her shoes.

This change made for a very strong team of experienced people. Marjorie Pratt and Chris Lawson had last worked together on ARC OF INFINITY, and at the helm of electronic effects, incidental music and special sound were, respectively, those long-term veterans Dave Chapman, Malcolm Clarke and Dick Mills.

Besides Linda McKinnes, the one other new face to **Doctor Who** was Sue Anstruther as incoming Production Unit Manager. This was her take-over story from June Collins who had looked after

"God yes! That was exciting. I think that was the year of Koo Stark, she was very much in the news. I never got to meet her, but I talked to her a lot on the phone. I remember suggesting it to John — him having accepted the idea that the Cryons were going to be female — and he went absolutely wild for it. He turned somersaults in his office, threw his arms around me and said, "You're a genius! Do you think you can pull it off?"

Matthew Robinson

BRIAN GLOVER

Born in Sheffield, 1934 Brian Glover did not originally consider a career in acting. He became a teacher but later found he could cash in on his powerful, stocky frame and supplement his income by training as an all-in wrestler.

A keen sportsman, Glover was spotted by Director Tony Garnett and writer Ken Loach during the making of their film *Kes* in 1969. When his role in the movie was upgraded, Glover's fellow artist Colin Welland suggested he might try his hand at formal acting.

Trading on his bald head, burly figure and broad Yorkshire accent Glover went on to carve himself a successful career in stage, TV and films — frequently playing hard-nosed crooks. His first major films after *Kes* were two productions for TV, *Rank and File* (1971) and *The Fishing Party* (1972). Lindsay Anderson cast him in his surreal film *O Lucky Man* (1973 — opposite Malcolm McDowell), while John Wayne was his lead in *Brannigan* (1975). Other successes were *Quilp* (1975), *Jabberwocky* (1977), *The Great Train Robbery* (1978), *Britannia Hospital* (1981 — again for Lindsay Anderson), and a part in John Landis's horror spoof, *An American Werewolf in London* (1981). Following ATTACK OF THE CYBERMEN, his science fiction roles included the Warden of the Fury prison colony in *Alien*[3].

Brian Glover's TV roles were many and diverse. Plays such as *Speech Day* and *You'll Never Walk Alone* would intersperse with drama series and serials such as The Regiment , Secret Army and the seemingly eternal Dixon of Dock Green. Among his own favourite stage productions were *Friday Night, Saturday Morning* and the original version of *Educating Rita*. A long-running, irregular role was that of Mr Heslop, one of many star-name prisoners opposite Ronnie Barker in Porridge.

The RSC played host to several of Glover's stage appearances, including *Much Ado About Nothing*, while the National Theatre cast him as God in *The Mysteries*..

Perhaps he is most remembered for his broad Yorkshire voice-overs in the popular Tetley Tea Folk commercials of the Seventies and Eighties. When Matthew Robinson cast him for ATTACK OF THE CYBERMEN it was with the original intention that he should play it as a Cockney. Apparently, after a few days rehearsing, Robinson bowed to majority opinion and let Glover do Griffiths as a Yorkshireman.

FAITH BROWN

Listing her talents as singer, impressionist and actress, Faith Brown was born in Liverpool in 1944. By the age of 16 she was singing in Merseyside club before forming her own band, The Carrolls, with three of her four brothers.

She went solo in the mid-Sixties, singing and performing sketches on revue programmes such as The David Frost Show , Dee Time and Lift Off , where she briefly linked back up with the rest of The Carrolls. Her big break came when she won a series of the Who Do You Do? talent show. Thereafter came bookings to do impressions on For My Next Trick , Now Who Do You Do, The Ken Dodd Show and Songs that Stopped the Shows. In 1980 she won two awards, Speciality Act of the Year, and TV Times Funniest Woman on Television, mostly for her devastating mimicry of Margaret Thatcher. From these accolades stemmed her own shows, The Faith Brown Awards and The Faith Brown Chat Show.

Doctor Who was her first attempt at straight acting, an opportunity she embraced enthusiastically — volunteering to help design and choreograph the Cryons wraith-like body movements and hand gestures.

television Time Lord's finances since MAWDRYN UNDEAD.

Prospective casting for ATTACK OF THE CYBERMEN was ambitious to say the least. Aside from Koo Stark, Matthew Robinson and John Nathan-Turner considered Brian Blessed, James Bolam, Michael Elphick, Anton Rogers and Edward Woodward for parts. Even once a short-list was drawn up, it still included some prominent names. Angela Down and one-time **Magpie** girl Jenny Hanley were suggestions for Rost, while Jewish comedienne, writer and actress Maureen Lipman was seen as a possibility to play Flast. Angela Pleasance and Georgina Hale were possibilities for Varne's role.

For the men **Edge of Darkness** star Bob Peck and Captain Scarlet's alter-ego Francis Matthews were suggested to play Russell, while Hilary Minster and Terry Molloy were possibles for Payne and Griffiths. Brian Glover was an actor Matthew Robinson dearly wanted for the show and as well as the part of Griffiths, he was considered to play Russell instead. That role eventually went to Molloy whom Robinson had cast as Davros the previous year.

The partially cybernised Stratton was allocated to tough-guy actor Trevor Raymond, but a week before filming started he broke his wrist in an accident. At the last minute, Jonathan David (already cast as the Cyberlieutenant) stepped into his role.

One part never in doubt was Maurice Colbourne to play Lytton. A serious but popular actor Colbourne was less than a year away from nation-wide fame as the lead character in BBC1's lavish sailing drama **Howard's Way**. Sadly the actor would fall victim to lung cancer before that series reached the end of its run.

The story's main villain, the Cyber-Controller was offered initially to David Banks. He declined, preferring to reprise his popular portrayal of a Cyber-leader, a part he had cultivated from EARTHSHOCK through to THE FIVE DOCTORS. It was Ian Levine who suggested pulling in the actor who had played the original Controller in THE TOMB OF THE CYBERMEN, Michael Kilgarriff. A very tall actor who had appeared previously in **Doctor Who** as an Ogron (FRONTIER IN SPACE) and as the giant robot in Tom Baker's debut serial ROBOT, Kilgarriff was, at the time, co-chairman of the Player's Theatre repertory group in London. He agreed to re-appear as the Controller but nobody at the time realised the actor had put on so much weight since the mid-Seventies.

David Hardy was asked back to play the Cyber-Lieutenant but was unavailable due to other work commitments. Instead fellow Cybermen actor Brian Orrell was promoted into the part after Jonathan David's recasting, and the other speaking Cyberman role was eventually given to John Ainley.

SARAH GREENE

Born into an acting and impresario family, Sarah Greene started her career as a child actress doing commercials and minor roles on TV. She attended Hull University, graduating with a drama degree and moving on to do stage work in Manchester and Birmingham.

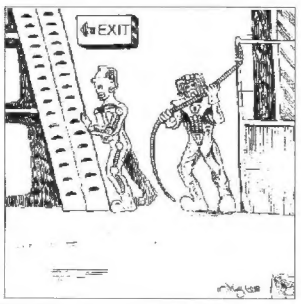
She appeared in two serials, The Swish of the Curtain and Together before winning an audition for one of the most coveted positions in Children's Television; a presenter on Blue Peter.

Sarah Greene co-presented the BBC's flagship children's magazine for nearly three years between 1980 and 1983. Immediately on leaving she was snapped up to anchor four series of the equally key Saturday Superstore show, a job she sustained from 1983 to 1987 and where she met her future husband, fellow presenter Mike Smith, with whom she later co-starred in Stephen Volk's Ghostwatch.

Reportedly she was on the last day of a holiday to Antigua when a phone call came through from her agent offering her the part in Doctor Who. She agreed to the role there and then, not realising her features would be masked. Greene was less than happy when she learned the truth, but by then contracts were signed. She went through with the part but later vented her feelings to the Saturday Superstore's audience during a slot

SET DESIGN:

Part of THE TOMB OF THE CYBERMEN's great appeal lay in its spectacular depiction of the Cyber-tombs themselves — one of **Doctor Who**'s most remembered examples of set design. This was an area ATTACK would have trouble matching.



A bigger than normal budget for guest artists meant a curtailing of funds to all of the design teams. Specifically this meant a restriction on Marjorie Pratt about using scaffolding to build multi-level sets. Martin Johnson's TOMB... set had been built from scratch and was several storeys high when fully erected at Ealing film studios. Marjorie Pratt's budget would run to fewer bespoke set elements. Most of them would have to comprise modified units hired in from a props warehouse.

As with THE TWIN DILEMMA, ATTACK OF THE CYBERMEN divided almost neatly into two discrete story halves; the events on Earth and the events on Telos. Taking a cue from this, Marjorie Pratt divided her populating of the rectangular studio TC6 between material for episode one primarily shunted into the two day first studio, and all the Telos interiors mapped for the three day block two.

The stock TARDIS set occupied about a quarter of the studio for block one. The only surgery here was done in conjunction with Visual Effects who supplied all the electronic "gubbins" seen behind several TARDIS roundels. Another third of floor space was occupied by the Cybermen's Earth base, a split level set with a mixture of stock and tailor-modified control panels and computer banks. Visual Effects again contributed, supplying all the apparatus for the cybernising chambers.

Filling most of the remaining space was the configuration of sewer tunnels seen throughout episode one. Unlike THE INVASION which had used static sets, the components of the storm tunnels this time were a jigsaw pot-pourri of long, straight tunnel sections and jigsaw-like corner and T-junction units. All of these units could be re-arranged into a medley of different shapes depending on the Director's wishes. Part of the set backed onto the Cybermen's Earth base. The wall between the two sets was designed so it could slide open as directed.

The sewer units were mobile and could be reshaped very quickly. A few of the sections even sported waterproof troughs in the middle so they could be filled with water and populated by hired-

"The tombs in the second episode were very much cut back from what the Designer and I wanted. We needed a much more three-dimensional effect, having the actors move up from ground floor level to as high as Studio Six would allow. I think John had to say to us we couldn't have a tiered set, because it's very expensive with all the scaffolding, so there's a slightly cheap feeling to certain parts of that episode for me. There was a general financial crisis in the Beeb — there has been ever since 1983. Programmes were being cut back left, right and centre, and **Doctor Who** was no exception."

Matthew Robinson, DWM232, 1995

DAVID BANKS

"I was offered the part of the CyberController," explains David Banks, the actor whose role as the CyberLeader sparked an interest in the creatures which led him to write a history of the Cyberrace, *Cybermen*, and a New Adventures novel taking them back to their 1960s roots, *Iceberg*. "The director, Matthew Robinson, obviously knew nothing about the Cybermen, so he picked my brains quite a lot, and that's how he ended up saying 'Look, the CyberController's going to be in this, would that be a promotion for you?' I said 'Well, I suppose it might be, but I've got to stay with the CyberLeader.' We'd been through a lot together."

In Earthshock, David Banks managed to invest the character of the CyberLeader with a presence which made him automatic casting for future Cyber-stories, and by the time of Attack of the Cybermen he'd become a Cyber-expert whose experience the director could rely on. "Matthew Robinson knew I'd done it twice before, so he called me about two months before production started and said 'Look, I think we're going to have a bit of drill-bashing for the new Cybermen, and you know how to walk as a Cyberman...' Also, he'd heard there was something which wasn't too actor-friendly about the design, and I explained about the panel which was screwed on at the back of the helmet and really caused trouble, particularly for one of the extras who started screaming as soon as they started to screw him in. So I had early meetings with the designers and they changed it to a slip-in back. They took care of some other aspects of the design as well, but it was basically the same as Earthshock."

With this early access to the production, Banks was able to see how the story developed during pre-production. "I think I must have read the scripts about two months before rehearsals. I probably had the first draft, and it was quite a lot different — what will have happened is that as people like Brian Glover and Maurice Colbourne were actually cast in it, Eric Saward changed the script to suit that, allowing Brian Glover to survive."

Over the years, there's been a lot of debate over ATTACK's authorship (see page four), with reviewers suggesting that Paula Woolsey/Moore's contribution was relatively small, so David Banks' comments on the subject are interesting. "There seemed to quite a great influence from Eric, and Paula was quite a shadowy figure. I met her one time at a studio day, and I can't say that she knew all that much about Cybermen." The script editor, on the other hand, shared Banks' interest in the creatures. "Eric Saward had got very much into the Cyberman concept, and Attack had the hallmarks of Eric's approach to it. I know from conversations with him he had a lot to do with the actual writing of it, in terms of plotting the story. It was his idea to returning back to the original stories of the sixties, like Patrick Troughton's Tomb of the Cybermen which is the basis for what we see of Telos."

"He was probably trying to do too much," Banks adds, "and so some of the stuff had to go in the end. It is very convoluted and difficult to follow, which happened even more with the next story, Silver Nemesis. But that stemmed from a serious desire on the part of Eric to explore not only of the Cyberrace but also the history of the Doctor Who programme itself. But in that sense, Attack was a great attempt and certainly a much better Cyberman story than The Five Doctors."

Nevertheless, ATTACK has its faults. "It's slightly muzzy in a way. Part of that is the physical muzziness of the way that the Cybermen speak. Matthew came in not knowing the technicalities of actors speaking into mikes inside the cyberhelmet, so I would say something which was Maurice Colbourne's cue, and in rehearsals he'd hear, but on the studio floor the microphone is here, right next to your mouth. You whisper, as you can't have it picked up by the studio mikes, and you can get a great deal of a great feeling of power by speaking quite quietly with the mike extremely close to you,. But the other actor ends up saying 'Pardon?'

Eventually the problems were sorted out, but they're sometimes noticeable in the final story. "There are times in early scenes where you can actually hear a kind of double effect, because I'm being picked up by the mike in the helmet *and* the studio mikes. Eventually I mentioned to Matthew that there was some way to route the Cybervoices to another loudspeaker on the studio in such a way that the other actors could hear you, but you didn't get feedback. I mean, it's a pity for the Cybermen to come all that way, especially through time, and find they can't be heard by the people they're attacking!" Though there were a few embarrassing side-effects to this... "Of course if you're wearing a radio mike then... well, it's difficult enough to go to the loo as a Cyberman, but if you go to the loo as a Cyberman with a radio mike then the whole world is with you."

THE VIOLENCE PORTRAYED IN ATTACK OF THE CYBERMEN REMAINS CONTROVERSIAL MORE THAN TEN YEARS LATER, but Banks feels that scenes such as the crushing of Lytton's hands are in keeping with the story and the Cybermen's history. "If you remember in Tomb there was a great debate over whether the Cybermen should be seen to be killed, with foam coming out of their lung areas, but it seems to me that if you're going to have a story about these creatures you shouldn't really pull your punches. It was part of the story, it was the line of what happened. If they're going to take your hands and they're very strong... well, it's quite logical really. You can do two things at once - you're destroying something which'll have to be removed anyway, when Lytton becomes a Cyberman, and you're also creating pain which you know will bend these human organisms to will."

Nevertheless, Banks realises that such realistic violence is disturbing. "It's uncomfortable to watch. That sequence was uncomfortable in rehearsal, because Maurice Colbourne was very good. He was slightly sceptical about being in **Doctor Who**, and you can understand being sceptical about the Cybermen when you've spent three weeks rehearsing with people who wore paper bags over their heads. I exaggerate, because it was only one day or so, but that's what Matthew got the others to do to give them a sense of the restricted view you get from the helmets. But the hand-crushing scene was convincing in rehearsal as well. It didn't need to

have the monsters dressed up in costume."

"The rehearsals were a really enjoyable period, because Maurice Colbourne and Brian Glover had a healthy scepticism about doing Doctor Who. Brian himself was a writer and said 'I've often wondered why don't I write a Doctor Who, but it's all the research, you've got to research the story…' And that's very true, if you don't know much about Doctor Who, it's very difficult to come up with something that's going to be suitable. You have to research the Doctor, and the creatures."

The Doctor himself was, at this point, something of a newcomer. Though ATTACK OF THE CYBERMEN was Colin Baker's second story, it was the first to be produced after the spring break, and the first in which he got the chance to show the sixth Doctor's true character. "I think he was finding his feet still, but you know Colin - he's very confident, and right to be so. He was dead right for the Doctor, and I think it was very unfortunate that he had that experiment of the second season. He didn't get established as the Doctor, and the powers that be were against the whole **Doctor Who** thing anyway..."

It was thanks to Colin Baker that David Banks became involved with fandom, which eventually allowed him to develop his own ideas on the Cybermen into the books *Cybermen* and *Iceberg*. "Colin who was discovering the conventions, and became back asking 'Why aren't you going to conventions'. I hadn't been asked, but he explained that he'd said he was doing this Cyberman story, and people had asked who was playing the CyberLeader, and when he said David Banks everybody applauded. So, I realised there were actually people who read the credits as they watched it, and the Cybermen book was a result of seeing that the fans had an interest in the more serious side. My interest in the Cybermen was there from the start, but I didn't know if anybody else was interested in the actual ideas of it until I learnt more and more about the whole **Doctor Who** ethos, and met people at convention and found there were people who were actually interested in the intellectual conceptual things which were underlying **Doctor Who**... That was one of the main strengths of **Doctor Who** - you can't say that its main strength was the sets or the effects... The budgets were so low that you needed strong strong stories and ideas, and the best adventures have always depended firstly on the stories, the science fiction idea. And that was all due to Colin Baker coming back and saying they applauded the fact that David Banks was going to play the CyberLeader."

Having developed that such an interest in the show's mythology, it's hardly surprising that Banks went on to suggest a number of story ideas to the series' producers, one of which eventually saw print as Virgin's New Adventure *Iceberg*. "I'd already written to Eric putting a story idea to him after Earthshock. Lanzarote was being talking about as being one location, and I thought we could do another one in Crete..." Hot, surely, for the actors in the Cyberman costumes? "Not if you set it all in tunnels, and you can spend the time off in the tavernas! So I wrote one thing, *Dark Labyrinth, which* Eric thought was a very nice idea, but he really couldn't do it on his budget. So the second idea was set in the year 2006 on a liner, and that became *Iceberg* almost ten years later. It was a **Doctor Who** television story set on a liner, and obviously to pretend that the studio was the deck of the liner itself would be difficult to do well, so it's probably best that it was only a book."

Looking back at ATTACK having delved so deeply into the Cybermen's history, are there any aspects of the story Banks wishes had been done differently? "It's difficult to say, because it was a fait accompli before I was thinking about it like that, but I suppose the look of it was wrong — the look of the ice cells and so on. Obviously they didn't have the budget, and the video of Tomb had been lost, so there was no real visual reference, but if it were possible to go back and say how this should be done, I'd have said 'Carry on the organic theme' - there was a strange organicness to the Tombs, their curves... When I did the research for *Cybermen*, the beehive is something which people who were on it talked about again and again. There's the actual line, 'Like bees coming out of their hive', and the designer had clearly thought of it like that, and there's a creepiness about that which just isn't there in what looks like an extension of BBC White City. It's just a different corridor and these doors happen to have Cybermen behind them!"

However, there are aspects of Attack which give it a distinctive place in the history of the Cybermen. "Attack is a simultaneously a throwback to Toberman and forward to the creators of the Borg in Star Trek. It pre-dated, maybe even influenced the Borg... now, I'm not speaking as an authority here because I've never seen the Borg, but it seems that their image is people who've been half cybernised, so you can see the face but the heart and lungs have been removed and they've got artificial limbs. The Borg-like element was only ever a transition, while Maurice Colbourne was being made into a Cyberman. But if there had been more budget there would have been a change right at the beginning with Earthshock. The original designs had no jaw at all, and pipes and wires and stuff." However, the humanoid element is something Banks thinks is essential to emphasise if the Cybermen are to have any impact. "If you go back to Revenge of the Cybermen, I think there was this delusion in the mind of the writers that the Cybermen were robots. Tom Baker actually says "You've got hydraulic muscles and hydraulic brains to go with them", which implies they're almost entirely mechanical. That's very different from The Tenth Planet, and these creatures which haven't moved on very much. They've got an exoskeleton which supports them, but basically their body remains, supported by the exoskeleton, which in a way is equally creepy. I was able to make use of that in the book in terms of tying the stories together, in that they were an earlier form and as they went down that road they were able to change their bodies that bit more... But there would have to be a tiny vestige of organic material to be called Cybermen, and there was certainly a vestige of a mid-atlantic human in Christopher Robbie, a retired DJ or something!"

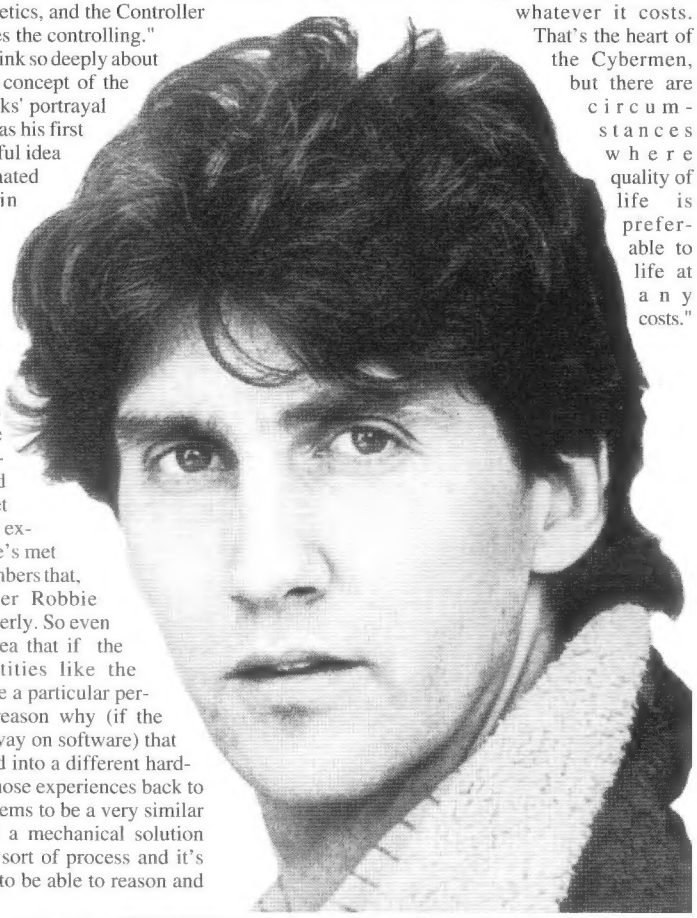
Ironically, the movement away from the humanoid image is another influence from the sixties which Banks feels might have added to ATTACK. "The Cyber Director in The Wheel in Space is actually more mysterious and stranger than the Controller we saw in Tomb, and certainly in Attack. It's much more cybernetic and therefore much more removed from a humanoid. It's simply a machine with a central organising hub, a brain perhaps, and that gets back to the ideas of Norbert Weiner, the inventor of cybernetics, and the Controller being the central thing that does the controlling."

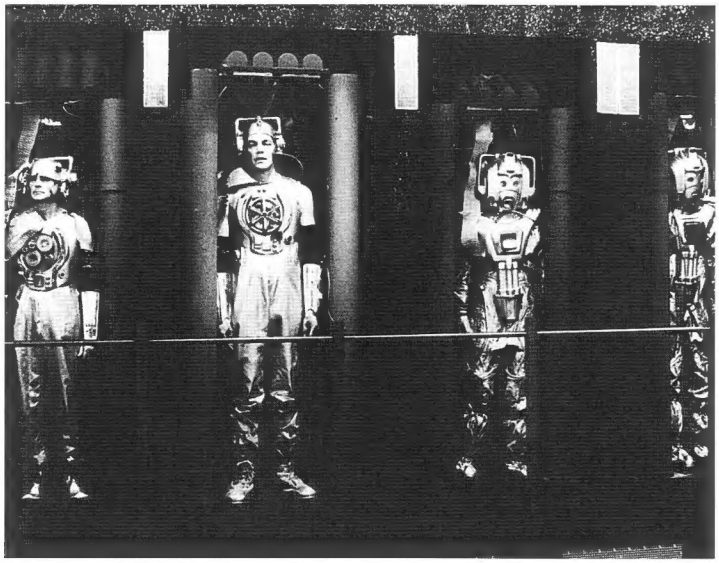
It's unusual for an actor to think so deeply about a part, but that interest in the concept of the Cybermen had influenced Banks' portrayal of the CyberLeader as far back as his first appearance. "It's such a powerful idea and it's that idea which fascinated me. What I tried to do in Earthshock was to incorporate what seems to be a mechanistic overlay with the remains of the organic, human creature underneath. I thought that the CyberLeader in Earthshock walking in and saying "So, Doctor, we meet again...' was really a continuation of the Christopher Robbie CyberLeader. Obviously, the accent has changed, or it would have been 'So, Daktarr, we meet agin! My beurms are the moist explosive in the universe!', but he's met the Doctor before, and he remembers that, even though the Christopher Robbie CyberLeader was destroyed utterly. So even then I was formulating the idea that if the Cyberrace can produce entities like the CyberLeader who seem to have a particular personality, then there was no reason why (if the Cybermen depended in some way on software) that software couldn't be forwarded into a different hardware entity. You could beam those experiences back to base and put them into what seems to be a very similar hardware shell. If you've put a mechanical solution through a difficult and taxing sort of process and it's been destroyed then you want to be able to reason and learn from the reasons he was destroyed. That's why the CyberLeader is such a powerful representative of the Cyberrace, because it's able to come back each time with these memories of mistakes and achievements."

Thinking about the Cyermen as a whole, Banks suspects that their success is down to the way they exploit instinctive fears. "In medieval times there was a physicality to punishments - you see pictures of disembowelment, having a machine that draws the entrails out in hanging, drawing and quartering. It's a very physical punishment, and in the same way there's was a physicality to what the Cybermen do. They remove parts of us which should never be removed, which are organically part of us, and we're coming to the stage where we can do that. The Cybermen are the fear of what we are capable of doing to ourselves. It's not the crude removal of organs now, but genetics, the body working against itself, which is more subtle, more insidious, than the nuts and bolts approach of the Cybermen."

In that sense, Banks suspects, the Cybermen have been overtaken by events. "When we talk about Cybermen we're talking about something which is actually a practical reality we were moving towards in the sixties. We're moving away from it now. But for the people who created the Cybermen in the sixties the idea of removing a heart and replacing it with an artificial one was something which was quite fearful, and even more fearful because it was becoming reality. Christian Barnard had just performed a heart transplant, so the idea that a race of creatures who were so inclined could come and remove your organs was not only horrific in a fictional sense but was also 'happening'. We're moving away from it now, which is why the last section of my essay in the book is titled 'An idea whose time has gone'.

Nevertheless, there's still a power to the concept, as the success of Star Trek's Borg shows, but while Seven of Nine and Hugh can be seperated from the Collective, that's not an angle Banks would like to see explored with the Cybermen. "Part of the Cyberman idea is that it's irrevocable. You could stories where the human who became the CyberLeader was somehow reconstituted, from his DNA, and it would be interesting to do, but when somebody dies, that loss is irrevocable, and the task is to live with it. That's what the Cybermen don't accept - they want to exist as long as possible, to survive whatever it costs. That's the heart of the Cybermen, but there are circumstances where quality of life is preferable to life at any costs."





in rats. Saward wanted rats and emphasised their inclusion in several passages of descriptive text in the script. The only problem was the rats became very docile under the hot studio lights and failed to give scurrying performances, so their moments on screen were marginalised.

One problem encountered with the sewer sets was the flimsiness of their construction. Bluntly, the tunnels wobbled whenever an actor leaned on them. Editing and scenery control would be everything.

Studio TC6 played host to the second recording block as well. This three-day affair allowed Marjorie Pratt an opportunity to play around with lots of smaller sets. In all, she realised seven sets, and several linking sub-units such as corridors and areas for CSO.

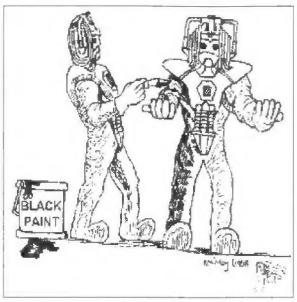
For whatever reason Marjorie Pratt made no reference whatsoever to the designs drafted for THE TOMB OF THE CYBERMEN. Everything came from her imagination. To make the tombs look very frosty, the Designer made extensive use of textured wall-papers painted pale blue and lit with cold, blue-ish lamp gels. To enhance the notion of cold still further smoke guns and dry ice pumps were pulled in for the recording days, and some of the cameras were fitted with "mist filters" over their lenses.

Cyber-control was a mixture of contributions from Sets and Visual Effects, the latter re-using the cybernisation props.

Originally part one was to have featured brief insert scenes of a Cryon talking to Lytton via the communications equipment in the garage. Timely re-writing removed any need for a Cryon to appear.

Perhaps the most unusual request made of the Set Designer on this story was to provide alternative TARDIS props for appearances with its chameleon circuit "working". Sleeve notes in the script suggested such artefacts as an Egyptian pillar — "...of the type recently seen in **The Cleopatras**", but Marjorie Pratt substituted more ornate items, like a pipe organ and a floral patterned dresser instead. Since none of these had doors conveniently fitted in them Matthew Robinson overcame the problem by simply directing the actors to walk behind the props.

COSTUME: Colin Baker's costume was as per THE TWIN DILEMMA. The one modification was a small cat emblem woven into the inside of his lapel for good luck. A mannerism established for the sixth Doctor from this story onwards was that the enamel cat badge worn on the lapel would change with each story.



For Peri John Nathan-Turner favoured continuing the shorts and thin top look established last season. Accordingly Anushia Nieradzik furnished Nicola Bryant with a pair of vivid pink shorts and a colour co-ordinated body stocking top she would have to wear bra-less. This apparently caused problems for the actress filming on location in very cold weather. To preserve her modesty Nieradzik arranged to have two half-moon bra cups sewn into the top. For part two, Nicola Bryant was allowed to wear a red jump-suit, this time against the imagined cold!

The Cybermen costumes were all from stock originally created for EARTHSHOCK. The modifications made for THE FIVE DOCTORS stayed — reflective fireman's boots in place of moon boots and a spray painted jaw section instead of transparent perspex.

Richard Gregory's Imagineering company supplemented the eight full costumes with some light-weight dummy heads for the stunt scenes, a robotic arm for Bates, and some silver painted flight suits for the slave workers on Telos; those for whom full cybernisation had not worked. These workers also wore blue baseball caps and sleeveless jerkins with the letter "W" emblazoned on the back.

One totally new costume was the Cyber-Controller. Due to Michael Kilgarriff's girth Gregory's team had to split and re-stitch a flight suit to add in extra side vents needed before the actor could don the outfit. For the head they followed the same format Martin Baugh had conceived for THE TOMB OF THE CYBERMEN; an enlarged cranium without jug handles. Re-using the same former sculpted for the EARTHSHOCK Cybermen Gregory's team built up the head section and cast a completely new mould. They toyed briefly with the idea of fitting a lamp inside the head (as had been done in TOMB...) but realised they would have to cast the dome separately in perspex and connect it to the fibre-glass mask, possibly with a metal flange..

It was planned that the Cybermen and their slaves would wear perspex bubble 'space helmets' while working on the surface, presumably as protection against dust. But when these costume enhancements were tried out on location they fogged up in the cold weather and looked slightly ridiculous. They were never used.

For studio sessions three of the Cybermen were repainted a dull gun metal colour. These were designated as Cyber-scouts and were sent out to patrol the sewers.

The Cryons were wholly produced in-house at the BBC. Their basis was a white leotard worn beneath a specially made cellophane jump suit. The cellophane was impregnated with a metallic substance which solarised and reflected back any light shone on it. Under studio lamps the effect was a sparkling radiance. A ruff, similarly made with this coated cellophane, was worn around the neck. Flast's costume featured a darker ruff and a small, blue cape to denote her rank.

MAKE-UP: **After some creative discussions it was agreed make-up would oversee design of the Cryon masks. Originally it was intended that each Cryon would wear a mask specially contoured to the shape of the actresses' features. But when none of the women was prepared to submit to having a head cast taken Linda McKinnis opted for a generic mask. A stock head cast was built up with plaster to form a dome that totally obscured the ears. The head was then vertically cut in half and drilled with holes to create two moulds that could be used with a vacuum former. Each Cryon mask was created in two halves and then painted inside with a latex rubber mixture. When ready for fitting onto the actress the two halves would be tacked together, with further layers of clear, textured latex added around the mask to disguise the seam.**

Initial ideas were to make the masks fully enclosing with an opaqued area around the jaw to blur mouth movement. When the artists objected to this, the mouth was cut away and layers of white whiskers were built up around the aperture to hide the join.

Silver make-up was applied to each girl's face and hands and a set of long, false finger nails glued on. Flast's mask was further coloured with jagged lines melted in with a hot knife and textured with grease-paint to suggest scars caused by torture.

A special costume and mask was made for the child Cryon, Threst, played by Esther Freud, the youngest daughtter of radio presenter and Liberal MP Clement Freud.

VISUAL EFFECTS:

A large amount of pyrotechnics was demanded by this serial, from small flash charges to the much larger explosive charges needed to destroy the model of Cyber-control.

Cyber-control was a two foot tall model intended for use with false perspective shots. Positioned on a sandy hillock close to the film camera, the shots were carefully composed during post production so that the model appeared to be a long way away from the live action characters also in frame. The building's superstructure was a busy looking collection of buildings constructed from commercially available model oil refinery parts. The base — hollowed to admit the explosives — was vaguely pyramid shaped, thus retaining some continuity with the Egyptological themes of THE TOMB OF THE CYBERMEN. The one other model needed for this story was the time vessel seen landing in part two. Model photography for this show was done using a 35mm film camera running at high speed.

Visual Effects took on the task of repairing all the electrics in the various control consoles and other technological devices rented for the serial. For Lytton's communications device seen on location in the garage Saward had suggested a Cyber-planner similar to that seen in THE INVASION. A conventional panel with some switches and flashing lights proved easier to house in a filing cabinet.

Destructible Cybermen were Chris Lawson's main task. Inspired by the Cyber-massacre achieved in THE FIVE DOCTORS, John Nathan-Turner and Matthew Robinson agreed they wanted something similarly spectacular. Lawson's response was to organise dummy Cybermen that could be rigged to explode, a helmet that could be opened to reveal a melding of flesh and mechanical parts underneath, and Cybermen who could be decapitated.

This latter requirement was tricky to do as it meant cannibalising a costume so that a stunt man could wear it with his head leaning forwards out of the front of the suit. A frame was then inserted into the back of the costume to build out the shoulders and support the headless but pyrotechnic filled mask. Timing was the key. As an attacker struck a Cyberman the charge would have to be ignited with precision to cause a flare just as the head was being removed.

Other stunts repeated elements of the Cyber-massacre from THE FIVE DOCTORS, with charges in the chest units and dummy suits through which a green goo could be pumped on cue.

Instead of goo the Cryons had stage smoke pumped through their costumes for a death scene, indicating they were literally boiling away.

The crushing of Lytton's hands was accomplished very simply. Maurice Colbourne was asked to hold in each hand a small plastic bag of fake blood — the type normally fixed inside clothing for gun shot sequences. As the Cybermen closed their fists Colbourne crushed the bags, letting the "blood" run through his fingers.

PRODUCTION DIARY:

Monday 21 May 1984 Matthew Robinson, Production Assistant Llinos Wyn Jones, Film Cameraman Godfrey Johnson, Marjorie Pratt and other key members of the location team depart TV Centre at 10.00 to begin a day's reconnaissance of the locations chosen for ATTACK OF THE CYBERMEN.

All the suburban locations are within a two mile radius of the BBC building in west London. For a time there was talk of shooting the bank exterior scenes in the City of London, possibly near Hatton Garden, but late in the day Wyn Jones was able to find a suitable alternative closer to home, off the Hammersmith Broadway.

The morning is spent surveying the scrap-yard, alley and garage settings. After lunch and a review of the office which will double as a city diamond merchants, the team moves further afield to Gerrards Cross.In a nod towards series continuity Robinson and Nathan-Turner have accepted Ian Levine's suggestion of re-using the same quarry used to film THE TOMB OF THE CYBERMEN back in 1967; the Gerrards Cross Sand and Gravel Pits, Wapseys Wood, off the Oxford Road, which had only recently paid host to THE TWIN DILEMMA. The reconnaissance inventory schedules a wrap for the day at 17:00

Monday 28 May 1984 A day is spent at the BBC's Acton Rehearsal Rooms walking the eight full cast members and some of the extras through scenes they will perform over the coming four days. It is a busy schedule with a substantial overhead for stunt and effects work during the Telos scenes. Correspondingly time is divided almost equally between blocking out movements and rehearsing lines.

For Nicola Bryant and Colin Baker it is their first time together since close of production on THE TWIN DILEMMA, although both have appeared separately on TV and at conventions in the interim period to promote the programme.

Tuesday 29 May 1984 An early start as there are two locations for unit work today. By 08:30 cast and crew are instructed to be outside the Dartmouth Castle pub on the corner of Glenthorne and Overstone roads in Hammersmith W.6. The three speaking actors playing Lytton, Griffiths, Russell and Payne need only basic make-up plus their civilian clothing. The five extras all arrive wearing their own everyday clothes. Their job will purely be to walk along the street near the bank, thereby achieving a visual continuity for the filmed shots.

There are two scenes to do; an establishing shot of the bank featuring just the five extras, and a much longer sequence beginning with the four crooks pulling up opposite the building, and ending with Russell's phone call to his superiors, alerting them to the robbery.

The scene is played out several times with the camera positioned differently for each take. Instead of relying on a public phone box for Russell's call, the BBC has brought one of its own props, thereby minimising the risk of any delays.

Filming begins around 09:00 and concludes around 11:00. Lytton and his chums plus four of the walk-ons are released while the unit migrates just south of the Uxbridge to begin setting up around a scrap-yard at 161 Becklow Road, Hammersmith W12. Only five artists will be needed here; the Doctor and Peri, a female walk-on and the two actors playing duplicate policemen. Another link to Robinson's previous **Doctor Who**, RESURRECTION OF THE DALEKS, is re-established by the casting of Mike Braben and Michael Jeffries. They are the same actors who played Lytton's uniformed killers in that serial.

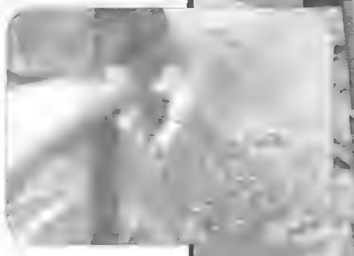
Another more intentional touch of continuity is the supposed address of this junkyard — as referenced from Saward's script. The brass name plate fixed to one of the gate-posts proclaims the place to be 76 Totter's Lane and owned by I.M.Foreman, the point from where the TARDIS first took off in 1963 — only then the yard's identity was painted on its gates.

The two scenes recorded here are the arrival of the TARDIS, which re-disguises itself as a kitchen dresser, from which the time travellers set off to locate the distress beacon's source, and their later return and dematerialisation, watched by the two policemen.

Once again the camera is repositioned as the unit walks round the block to Davis Road. Here Robinson shoots his last two scenes of the day; the Doctor and Peri walking down an alley, narrowing their search and again being watched by the policemen, and finally their arrival at the empty residence of 58 Davis Road and the Doctor's decision to go back to the TARDIS.

Reportedly filming goes well and the crew completes ahead of their 17:00 planned finish. The only complications have been crowd control. Many school children, coming home for the day, have been lining up to request autographs from Colin Baker and Nicola Bryant.

Wednesday 30 May 1984 Day two is the first day of filming just west of Gerrards Cross, off the A40. Four areas of the gravel pits have been earmarked for filming, three by the main unit and a fourth by Chris Lawson's team from Effects. Area three, a narrow gully of rough terrain is where principal photography is due to begin around 09:00. The first two scenes of the day are the only ones to feature Maurice Colbourne and Brian Glover. Both sequences are for episode two and kick off with the fake "prisoner and escort" group of Stratton and Bates spotting Lytton and Griffiths.



Their subsequent encounter and formation of a grudging alliance is the scene done next. As with all scenes on the surface of Telos the script makes references to banks of fog and swirling mist. Unable to rely on the weather a two pronged solution is applied to these exterior scenes: firstly, quantities of dry ice and stage smoke generated as physical "floor effects" by Chris Lawson and assistant, Graham Brown. Secondly, the camera is fitted with a fog filter: a stubby tube with a glass lens at either end fitted to the front of the camera. This hollow tube can be filled on cue with a short burst from a smoke gun, thus creating a close-up but all encompassing picture of swirling mist. The only drawback is that the camera cannot move during filming without spoiling the illusion.

The next scene marks the Cybermen's first appearance in this story. Stalking Stratton and Bates two of their number locate a damaged grating in the sand -an indication that the two fugitives have entered Cyber-control. It was at this point that Matthew Robinson agreed with the Costume Designer to drop the notion of Cybermen wearing breathing bubbles over their heads to filter the atmosphere. Sadly this whole scene would be dropped in post-production due to problems with over-running.

Not so the final area three shot; a two camera shot of Stratton and Bates looking up towards the Cyber-control building in the distance. The 16mm camera shoots the live actors while a second, 35mm camera, takes the false perspective shot of the model. These two pictures, with an out-of-vision voice-over by Michael Attwell, will be synched up in post-production.

Following the morning coffee break the action resumes at area two, another area of rough ground but with a steep bank dropping away to a broader plain below. Here they shoot the first of five linked scenes, beginning with Stratton and Bates making their way towards Cyber-control and spying a Cyberman in the dip below their ridge. To give the surface of Telos some visual appeal Marjorie Pratt has arranged to populate its surface with long lengths of silver ducting — sunk at random intervals into the ground. Similarly, she has erected tall silver pylons that dot the landscape for no readily defined purpose.

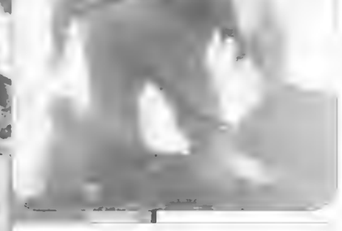
Continuing the action, scene six is Bates letting the Cybermen at the foot of the ridge spot him, the latter then climbing up towards him. Nominally a simple scene, it proves a little tricky to film as the Cyberman keeps slipping on the cold, damp sand. Not only does this force retakes but at one point the actor loses his balances completely, crushing his prop gun in the fall.

A short scene of the Cyberman climbing is followed by their fight at the top of the ridge, a fight which ends with the silver giant toppling over the ridge. For this and the next scene stuntman Ken Barker takes over as the Cyberman.On paper the last shot of the day is Bates decapitating the damaged Cyberman with an iron bar. For this key shot Barker, even though he is leaning forward out of the costume, has to wear a flame-proof balaclava to protect him as the pyrotechnic charge in the dummy mask is detonated.

Thanks to good weather and no significant delays filming, day two is ahead of schedule by mid-afternoon. Matthew Robinson takes a decision to carry on with the first two scenes of day three

The first is a continuation of the above set piece — Bates picking up the removed Cyberman helmet and beginning the task of "cleaning it out". The final scene of the day is Stratton and Bates beginning their "prisoner and escort" deception, ironically presaging all the footage they had shot first thing that morning.

Thursday 31 May 1984 Thanks to yesterday's time saving there are only three scenes to film today, all of them for episode one. The only speaking artists due on location are Michael Attwell and Jonathan David. They are supplemented, however, by three walk-ons playing Cybermen and four more playing fellow prisoners in the work gang. Among the latter is the actor Director Michael Briant once dubbed, "the most famous unknown in **Doctor Who**" . Pat Gorman. Although playing a prisoner today, he was cast as a Cyberman in THE INVASION and CARNIVAL OF MONSTERS, and would play one again during the studio sessions.



"We all went down to a quarry for a couple of days. I was with two others who had to knock the head off a Cyberman. We charged up to the actor who was then replaced by a dummy, and Mike [Attwell] knocked his head away. They got away with it but I was shot. That tends to happen to me".

Pat Gorman, *Cybermen*, 1988.

All scenes are filmed in area one, one of the broader pits offering sufficiently interesting topography for an excavation site, a gully and some high ground.

First off is the big scene at the excavation site as three prisoners, including Pat Gorman, try and make a run for it. Visual Effects are heavily involved with the scene. For the past hour or so Chris Lawson has been busy wiring up and concealing a rack of pyrotechnic charges. These will be used to show the impact from Cybermen firing their guns at the fugitives.

Another decapitation is called for, but this time the effect is altered to include a dummy Cyberman.

Next is the shorter, heated exchange between Bates and Stratton where the latter is yelled at for failing to escape with the decapitated Cyber-helmet. Last of all is a high shot of Bates and Stratton looking down at the work party from a high vantage point. They have not been followed, argues Bates, because the Cybermen know where they are heading!

Where they are heading is back to London. A break for lunch is followed very soon afterwards by an early wrap.

Thursday 7 June 1984 Over at BBC Visual Effects Chris Lawson and Graham Brown have booked two days on the model stage to build and film the show's model sequences. The Telos background is a photographic slide back projected onto a cyclorama that is some distance from the table-top model stage. This is a necessary precaution in case any debris from tomorrow's explosion strikes the background, making the shot look 'fake'.

The first shot is the time ship's docking on the roof of Cyber-control. The ship is suspended on wires and filmed at high speed by a 35mm camera. Some establishing shots for part two are filmed as well

Friday 8 June 1984 After checking the rushes from yesterday's filming in case there is a need to reshoot, Chris Lawson gives an okay for the big explosions.

Three pyrotechnic charges, electrically detonated, blow the model time ship apart — an activity also captured on 35mm film. Lawson needs to supervise one more shot today — a static establishing image of the planet Telos for part one, wreathed in mist.

Friday 1 June 1984 By 08:30 a full BBC film unit has descended upon number 36, Birkbeck Road, a small business garage and servicing depot about a mile further west along the Uxbridge Road than Tuesday's location. Almost in the shadow of Acton Central railway station the Production Assistant has located a premises ideal for the script — a yard, a ramshackle garage, a service pit and a sign outside saying 'scrap-yard'.

Special props in attendance are Lytton's car, some high-tech looking communications equipment for the cupboard, and the TARDIS. Episode one's script suggests the ship is now disguised as a wardrobe, but on the day the Props department furnishes a pipe organ.

Authentic firearms are required, including a machine pistol, so an armourer has to be in attendance to supervise their handling.

The morning belongs to Lytton and his cohorts, although the two silent policemen are also needed for a couple of scenes. The action takes place in story order, beginning with the crooks' arrival at the lock-up garage and progressing through their preparations for the robbery. In all, six sequences are filmed.

Shortly before lunch the unit is joined by Nicola Bryant and Colin Baker. Their two big scenes are scheduled after the break, starting with the pipe organ's arrival and the scuffle with the policemen. Originally this appeared in Saward's script as an interior scene, but to save on studio space and time sequences inside the garage are done on film too.

The penultimate scene of episode one, the Doctor, Peri and Russell rushing into the TARDIS is also the penultimate scene of the day. The very last bit of filming is a cast-less shot of the TARDIS dematerialising from the garage yard.

Filming concludes around 17:00

Saturday 9 June — Wednesday 20 June 1984

The Cyber-costume is all-embalming. It freezes your natural movement and dictates what you can and cannot do. Thus, most of what we did in rehearsal went right out of the window. Though I do recall one particularly painful session with the Director. He was trying to instil the Cyber-walk into me by making me walk backwards and forwards with a paper bag over my head for nearly an hour. But all to no avail, for without the costume it was all a waste of time".

Brian Orrell *Cybermen*, 1988

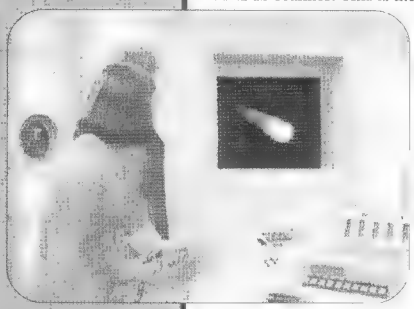
Studio rehearsals get underway at Acton. The cast from the filming week is joined by all the speaking part Cybermen and by the two doomed sewer maintenance men, Bill and David. Due to contractual commitments Colin Baker is unable to attend rehearsals between June 14 and 17.

As part of his preparations Matthew Robinson has a go at choreographing the Cybermen's movements; encouraging his performers to move with stiff, jerky actions reminiscent of the early Cybermen. He is partially successful in rehearsals, but has no understanding of limits wearing the full outfits will impose.

Thursday 21 June 1984 **Doctor Who** enters the studio for the first time since mid-February. The Earth-bound sets are all erected for this two day first studio, but as this is only a short day with just the one evening recording session the main focus of attention will be the TARDIS.

Recording mainly proceeds in story order, beginning with the Doctor's disdainful attitude towards Peri for criticising his efforts to repair the chameleon circuit. Once more Chris Lawson's services are called upon, this time to rig small explosive charges inside various roundels and equipment banks around the console room.

Up in the gallery, electronic effects designer Dave Chapman is able to do some of the chromakey inserts real-time — such as creating an animated image for the TARDIS scanner. This is the picture of Haley's Comet seen on the scanner.



For the TARDIS juddering as it hits the distress signal, a far older effect is wheeled out of storage; a sheet of Mirrorlon reflecting an image from the set to the camera. Gently prodding the Mirrorlon from the back achieves an instantly distorted picture.

The graphics and warning messages visible from displays on the TARDIS console are created internally by the corporation's Graphics Department using a BBC Microcomputer. The images are fed real time to the TARDIS.

In all there are thirteen separate TARDIS room scenes to do, of which some need special preparations. A good example here is the Cybermen's ambush at the end of part one. The two groups of attackers must invade the ship on cue, attack Russell who, in turn must fall so that he obscures the cable connecting the TARDIS console to the BBC mains supply. Finally a camera must push into the picture ready for the standard end-of-episode close-up on either the Doctor or Peri — in this case, Peri. Russell's killing of a Cyberman by shooting it in the mouth requires yet more ingenuity from Chris Lawson. A dummy Cyberman is packed with pyrotechnics and timed to explode as Russell empties his (blank) ammunition at the monster.

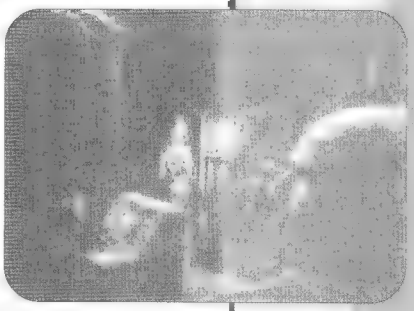
"There was a famous apple which I managed to get falling off the console when the TARDIS turned upside down, and I seem to remember finishing the story with Colin catching the apple and then taking a bite and tossing it over to Nicola. We'd worked it all out in rehearsals, but John went mad when he saw it. He called me up off the Floor and said, "What the hell is that. This isn't light entertainment"."

Matthew Robinson, DWM 232, 1995

Despite all this bloodshed, it is a moment of levity that brings down John Nathan-Turner's wrath on the Director's head as he blocks out the story's concluding Colin Baker close-up aboard the TARDIS.

Shooting the console room could have lasted all day, but there are sufficient minutes left to start some work on the Earth Cyber-base set. Although a comparatively large set only five scenes will use this location, and only one of them is more than three pages of scripted dialogue. The first of these scenes is a long one, ending with the Cyber-leader mangling one of the crooks' guns into a misshapen pulp. This scene is deliberately rostered first in case any mishaps with the soft metal weapon dictate the need for a re-shoot.

Friday 22 June 1995 A full day with an afternoon and an evening recording session to be fitted in. The remaining Earth Cyber-base scenes are quickly polished off, allowing Matthew Robinson to spend the rest of the day shooting all his scenes in the sewers.



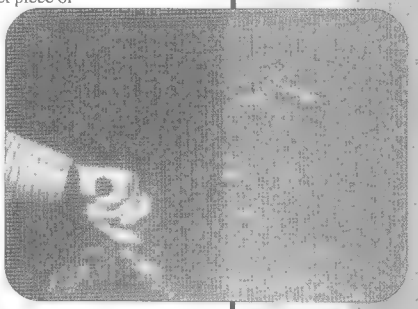
There are seventeen scenes to complete before ten o'clock, but it is only during camera rehearsals that problems with lethargic rats and wobbly plywood sewer walls show up. The rats shots are quickly abandoned, but the wall issue takes more overcoming, especially during fight scenes. The solution is to have stagehands on the other side of the walls pushing inwards to try and keep the structures rigid.

Lighting these sets is also problematic. Because Colin Baker's outfit is so vivid there is a general need for his set backgrounds to be very bright and colourful as well to avoid the costume over-saturating the camera picture with just one bright spot of colour. The sewers, though, are a muddy brick red. If these sets are not brightly lit but the central characters are, the result will be Colin Baker and Nicola Bryant shining out like beacons. But if the set is brightly lit, the flimsy qualities of the covered plywood will show up to the viewer.

The only answer is to drop down all lighting in the studio so that even characters in close-up look muzzy and indistinct. This is the opted for solution but there are constant grumbles from the technical managers complaining that signal strength from the cameras is very weak and picture quality correspondingly poor.

The sewer scenes start with Payne's death from an O.O.V Cyberscout. As soon as this is satisfactorily recorded, two more cameras take up on all four of the crooks in another section of tunnel as they begin to suspect something is following them. Next is the subsequent scene where they know they are being followed and Payne is left to cover their tracks. Finally the action rolls back in time to the four's entry into the sewers via a ladder from the garage above.

Peri and the Doctor's first two solo appearances in the tunnels are next in line, followed by the first big set piece of the day; Griffiths firing at, and destroying, a Cyber-scout. Stuntman Ken Barker is again the victim, wired up this time with an exploding chest plate and concealed piping through which green gunge can be pumped by the Effects team on cue.



Taking advantage of a break to clean Barker up for his next messy demise one of the other cameras shoots cutaway footage of a black Cyber-scout roaming the sewers. The next scene is another pyrotechnic moment of cybernetic destruction; this time from the Doctor's sonic lance. Once more Barker goes out with a bang.

Evening's recording session concludes with simpler dialogue based exchanges between the Doctor, Peri and, later, Russell. The last scene of the day is the very first one in story order — the deaths of Bill and David, the inspectors. Bills's demise is actually shot three times, twice with him screaming, and once silent. For the third and final take Robinson has the Cyber-scout's POV shots done with a hand-held camera.

Monday 25 June — Thursday 4 July 1984 After a weekend off five solid days of rehearsing for block two follow. The seven Cyron actresses swell the cast and a full complement of Cybermen is present. The only characters to return from block one, aside from the Doctor and Peri, are Lytton and Griffiths, plus Stratton and Bates from the film days.

Saturday 6 July 1984 Today is tomb day. Essentially a square-shaped single long gallery studded with doors — only one of which has a cell set behind it — a suggestion of more floors above and below is given by having the set raised to show a hint of another floor underneath this level. The set is bordered by a guard rail, and another similar guard rail is visible running along the length of the top of the set. This surrounds a partially constructed upper storey.

A Press photocall is held during the afternoon aimed at raising interest in **Doctor Who** by showing off the female guest stars. John Nathan-Turner uses the opportunity to drop further hints that the shape of the TARDIS might be changing for the first time since 1963.

Slightly later than planned recording gets underway with a very simple establishing shot of the gallery that will become a picture image on a monitor screen during post-production. Thereafter recording continues virtually in scene order, beginning with two Cybermen entering a cell where the occupant has gone rogue. In the two previous Cybermen stories showing the creatures dormant — THE INVASION and EARTHSHOCK — their "wrapping" was a big length of clear polythene. This time Effects has chosen a heavy daubing of latex cobwebbing to suggest long dormancy, not to mention an additional oozing of green slime to indicate a malfunctioning Cyberman, played today by Pat Gorman.

The fight between the three Cybermen takes some rehearsing as the camera must only partially see the moment where the rogue appears to chop one of its compatriot's heads off. That moment is followed by a recording pause to substitute the dummy Cyberman for the blow and actual removal of skull shot.

Following this stunt is the arrival of the disguised TARDIS and the struggle with the rogue that enables some of the group to escape. This gives Chris Lawson time to prepare for his next stunt; Peri's rescue. This set piece entails directing out of sight Cybermen actors in the mechanics of crashing their arms through cell door windows on cue, having the two Cryons appear in the foreground, fire their weapons, and escape with Peri during the confusion. The scene is handled well, but at least two takes are needed before Robinson is happy.

The evening continues with later events in the gallery. The Doctor meets up with Varne and decides to activate a dormant Cyberman's distress beacon. Yet another use for the dummy prop is found. This time modifications are made to the head unit, adding behind the jaw plate a collection of electronic components to resemble the creature's mouth. In all this dummy will be seen twice, representing two separate dormant Cybermen.

Day two ends with yet another fine display of flash charge pyrotechnics. The Cybermen guarding the TARDIS interior are lured outside by the Doctor's distress call whereupon they are ambushed by Cryon attackers. In the struggle Varne is killed. On plan her death should have been identical to Flast's, but with the ten o'clock deadline perilously close there was no time to fit her costume with the Effects smoke piping. Some close-to-camera dry ice smoke substitutes instead, her ultimate demise being left until post-production.

Friday 5 July 1984 Back into TC6 whose entire floor space has now been reconfigured to represent interiors of the Cyber-base on Telos. The only exception is that small room in the TARDIS where the Cybermen decide to imprison Peri, Lytton, Griffiths and the Doctor during the trip to Telos. This set adjoins that corridor of the TARDIS where the Doctor was earlier trying to fix the ship's chameleon device.

Today's main preoccupation is with events inside the refrigeration unit where Flast has been imprisoned along with containers of vastial. Being the first day of a block, only one recording session is scheduled.

The refrigeration set scenes are all shot in order, beginning with the Doctor's first encounter with the tortured Cryon. During camera rehearsals Faith Brown's flair for mimicry generates several moments of hilarity among cast and crew — speaking her lines in "voices" as diverse as Margaret Thatcher and Hilda Ogden.

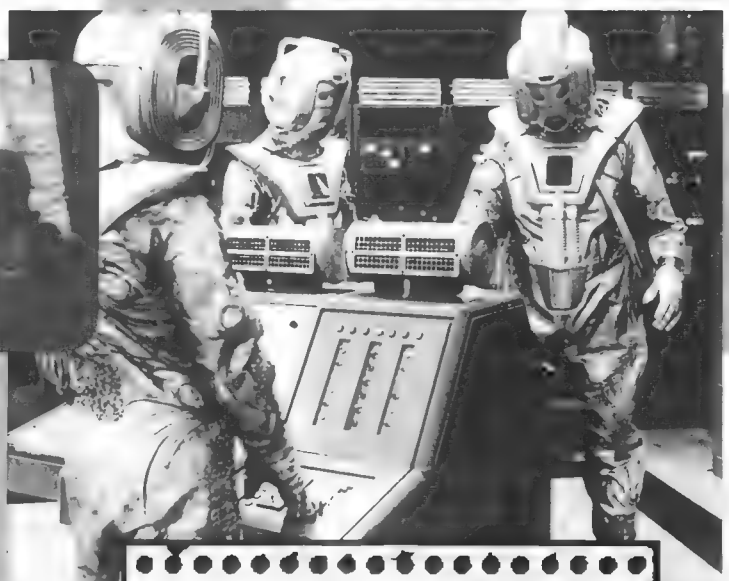
Another Cyberman is written off during an action set piece. This time around Ken Barker, wearing a full racing driver's fire-proof body stocking under his costume, has to endure having an arm set on fire. The Cyberman dummy is wheeled out for what will become a jump cut to the tray of vastial exploding, destroying the silver giant. The refrigeration unit leads out onto the set forming the corridor beyond, thereby enabling the interaction action between events in the chamber and events outside to be shot together.

The scene that ends the day's recording is the big vastial explosion that destroys the Cyber-base. This very big bang is preceded by Flast's death as she literally boils to death. Some of this effect will be done in post-production but for the first stages Faith Brown's costume has to be rigged with hollow tubes through which Effects smoke can be pumped vigorously on cue.

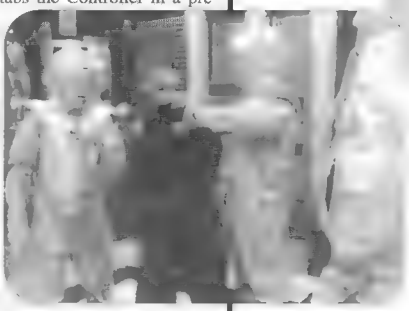
Sunday 7 July 1984 The last day of recording and, perhaps predictably, there are still some scenes of Cyber-destruction to be acted out. But first there is the matter of Stratton and Bates. This is their single day in the studio, and because they are essentially superfluous to the main plot, their actions are mainly padding inserts that do not actually advance the plot.

Matthew Robinson shoots everything involving the two partially cybernised prisoners during the afternoon session. Curiously he records events inside the corridor to Cyber-control first, a series of three scenes that ends with the deaths of Griffiths and the two former prisoners. Resurrected, the three then shoot their half dozen scenes (with Lytton) at the foot and the summit of the vertical air duct.

The showpiece set of the evening is the main laboratory. Joining the assembled ranks of Cybermen is Michael Kilgarriff, reprising the Cyber-Controller role he had made famous more than seventeen years ago. The dozen scenes in the main laboratory are all shot in story order, including the two that will be inserted into episode one.



A recording break is scheduled before the main battle scene in the laboratory. This is vital because there are so many effects preparation to make, so many moves to choreograph and key to this scene's success will be timing. All three Cybermen have electrical wires running down their costumes and exiting from their boots. These are connected to flash charges in the chest units and to detonator switches operated by Effects personnel off set. The Controller is additionally cabled so that green slime can be pumped out on cue through a ruptured tube in his flight suit. Again an Effects assistant will trigger this only when Lytton stabs the Controller in a predetermined, protected part of his arm. The Cybermen also need to remember exactly when to fire their guns. Light flashes from these working props will be signals to the Effects assistants to trigger the flash charges.



Astonishingly the entire scene is done in one take, beginning with the Controller's arrival, and ending just before the big explosion that kills it. Camera angles are deliberately kept high and tight in to minimise sights of the wires trailing from the Cybermen.

The dummy Cyberman is pulled out and redressed as the Controller for one last fiery explosion, done as a cutaway shot just before a high-angle view of the scene which will be matted onto the TARDIS scanner screen during post production.

Shooting the fight scene successfully first time has put production ahead of schedule. Matthew Robinson is able to record his five remaining scenes — two in the Cryons' base and three in their walkway tunnel — with sufficient time in hand to concentrate of getting good performances, particularly from the Cyrons whose movements he stresses must be as smooth and ballet-like as possible.

Production finishes before ten o'clock.

POST PRODUCTION:

The gallery-only day was a busy one due to the sheer volume of electronic effects needed. For example, every firing of a Cyber-gun needed the familiar green halo adding around it, and while it was easy to generate these soft-focussed events, they all had to be sized and positioned over each frame where they appear.

Hast's somewhat insubstantial death (due to lack of sufficient smoke) was augmented by Dave Chapman by running the footage through a Quantel to create multiple images of the sequence. Each layer was then brightened and gradually overlaid, slightly misaligned, onto the master picture to create the impression of her body flaring and evaporating.

For Cyber-scout POV shots in part one, Chapman used the Quantel to add a blurred, multi-image solarisation effect to these hand-held camera pictures, thereby further disguising the attackers' identities as Cybermen.

Chapman's newest toy, a Paint-box digital processing system enabled him to do two spectacular opticals. First was the circular kaleidoscope of colours which animates around Bates as he gets electrocuted trying to open the doors to the time ship. Secondly, the cut-and-paste blending of the 35mm false perspective shot of the Cyber-base with the 16mm film of Bates and Stratton. Using the picture correcting facility of Paint-box Chapman was able to eliminate the one-time problem of gate judder when inlaying one filmed picture onto another.

Pressures of time adding in all these effects might account for two apparent errors which crept into the finished production. When creating captions for the opening title sequences the team typed the writer's name and story title completely in upper case text instead of the accepted mixture of upper and lower case. Then, on the closing credits, they missed out completely the name of the Designer, Marjorie Pratt. This was spotted before transmission, but the only workaround was to edit in a separate caption slide for her that did not align smoothly with the star field procession in the background.

IN HIS LAST MOMENTS as a human being, Bates' life flashed before his eyes.

He fought to seize the memories, battling to retain his life. Remembered fighting for survival on a dozen worlds, his gun in one hand, his colleagues at his side, their guns in their hands, knowing he could trust their weapons more than he could trust them. The people he'd killed. The people he'd killed out of sheer boredom.

The first time he'd killed. His mother had never forgiven him - but it was the eldest surviving son who had the right to enter the Academy as an Officer, and Bates wasn't going to let his older brother stand in his way.

They found out of course, and he'd been forced to flee before graduation. He'd been an amateur then. That changed in the back alleys of Riften Five, as he learnt the skills needed to offer his services as a gun for hire to the mercenary elite.

Other memories. That girl on Attel Seven who'd seen him arm-wrestle the Ice Warrior, and decided he was her sort of man. It'd had all been the silly cow's own fault, wasn't it? She should have known what sort of man he was. Actions speak louder than words, particularly when the word was 'No'. And she'd forced him into the rest of it when she started crying, and said she was going to the police. No-one had found out about that. He'd had got better by then.

He'd never claimed to be a good man - but he was still more human than the metal creatures invading his mind. Sorry remnants of people trapped in rigid shells of steel and polycarbide, eaten up by hatred for the humanoids who could still experience the range of feelings they'd lost. They'd come for him as the ship landed, powering their way through the airlocks without concern for the air inside. They didn't need it - and they were going to poison it anyway. In a sudden vivid flash, he remembered seeing their squat pepperpots shells gliding through the ship's corridors as the gas filled his lungs.

With that last memory, Bates's resistance broke, and his personality was subsumed by the programming imposed upon it a moment later. The data spool recording his memories slowed to a halt and began to replay a life reduced to data, ready for downloading.

Across the other side of the duplication chamber, Bates stepped from the cloning unit, his mind filled with the information drained from his predecessor's mind, and watched as the Daleks put an end to his original body. Then the duplicate marched away to his new assignment, faithful to the orders of his new masters. At least for now.

COMMANDER LYTTON assessed the backgrounds of his new recruits, relishing one of the tasks which let him believe he was working for the Daleks out of self-interest, like a decent mercenary, not because of the programming in his head. From time to time, there'd be a familiar name from the old days when he'd still had the freedom to chose his masters, and he'd be struck by a dizzying burst of nostalgia as he realised another of Riften's finest had been lured into the Daleks' service, adding their human guise to the mutants' single-minded brutality.

Bates hadn't been one of them - a thuggish little man, with a taste for violence and no understanding of the true mercenary's code of honour.

But he'd had been a fine pilot. Lytton assigned him to the navigation team on Timeship Four as it departed on a temporal alteration mission to the 26th century.

IN THE CYBERNISING CHAMBER, Bates fought to retain his memories, recalling the doomed attempt to create a three-cornered war between Draconians, humans and Cybermen. The Cyber-conditioning pressed down on his synapses, clashing with the behavioural block imposed by the Daleks, shattering his mind - but leaving him human.

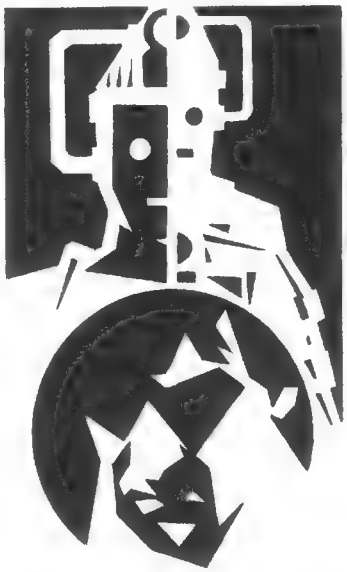
DIANE McGINN

Archeology Today

The hieroglyphics of the so-called Tombs of the Cybermen remains one of the greatest mysteries of current day archeology. Discovered by the Parry expedition of the 25th century, the Tombs' existence were concealed for almost a hundred years while the expedition's members met bizarre deaths in a manner the tabloids have dubbed 'the Controllers' curse.'

When the diaries of the last survivor saw print after pilot Jim Callum's death, archaeologists were astonished to discover that the Cybermen's continued existence had been discovered more than fifty years by their sudden reappearance in the aftermath of the first Earth-Draconia war.

By the time Telos was explored, the Tombs themselves had been destroyed by a massive explosion, leaving the photographic records of the Parry expedition as the only record of this unique archeological site. The hieroglyphics recorded clearly portray the evolution of the Cybermen themselves, but the significance of the recurring humanoid image remains unknown. The widely accepted theory suggests that the changing human is a representation of the Cybermen's philosophical enemy, sometimes dubbed 'Life's Champion' - the ability of organic races to evolve and change. Some have even seen this figure's influence as the trigger for the Cybermen's own continual redesigns.



The Cryon Game

The big surprise in rewatching ATTACK OF THE CYBERMEN this long after first transmission is how close it comes to being good. It only becomes the mess so frequently suggested in the last half-hour, as the Cryons take control of the plot mechanics.

For every cringe-worthy moment, such as Peri asking who Susan is just as she and the Doctor reach 76 Totter's Lane, there's a surprisingly neat little scene such as Stratton and Bates' attempts to obtain a cyberhelmet. But whilst there's much which ensures 90 minute pass quickly, most notably the TARDIS bitch scenes which make season 22 seem remarkably like Frasier in Space from a 1990s point of view, it's the Formica cheesiness of the set, the disappointing aliens and the Fat Controller which attract the attention.

From the point of view of the general public, there are several questions which might intrigue a viewer into staying tuned for part two, but these are never answered. The identities of the fake policemen, the reason for the Cybermen's presence in the London sewers and the significance of the signal which draws the Doctor to Earth in the first place are assumed to be self-evident -as some of them are, provided you've paid enough attention to RESURRECTION OF THE DALEKS. Not only is the plot more needlessly complicated than anything Peter Grimwade ever attempted, but the vestiges of the original scenario which do emerge, almost by accident, from beneath a scaffolding of pointless continuity make nonsense of the Halley's Comet/Time Capsule plot.

For the committed fan, on the other hand, there's much which is off-key, inept or simply wrong. When you've gone to the bother of making a story which is a sequel to just about everything, was the extra effort involved in making the Tombs look like the original - arguably the most photographed set in the programme's history, aside from the console room - too much to ask? The whole raison d'etre of this story was as a commentary on that most mythologised of missing stories, THE TOMB OF THE CYBERMEN. Every fan of the time knew this was the greatest story ever lost, capable of removing warts and preventing hair-loss, but as we'd never get the chance to see it we'd have the consolation of a sequel which could use the latest technology, a larger cast and especially written modern music. More special effects, more location work and the return of Lytton. Indeed, one might almost wonder, how TOMB, produced at the fag-end of season four and virtually studio-bound could possibly compare?

The answer, as hindsight and the vaults of Hong Kong cruelly reveal, is that for its faults TOMB works, and ATTACK... well, Brian Glover's good. Lytton's makes a better villain than Klieg, even though he's actually a goodie all along, and the only really laughable aspect - the alien costuming - is more than match by the cyberdummies in the original. So why does ATTACK disappoint all the same? The reason, it seems apparent now, is that TOMB, THE INVASION and EARTHSHOCK were inspired by the urgent need to new with the Cybermen, whereas ATTACK is inspired by Ian Levine's memories of what was great about these stories, and John Nathan-Turner's hopes of doing it all again, but bigger!

ATTACK OF THE CYBERMEN is clearly intended as the year's big production number, but such a story should be aimed at the widest audience possible. But as its scripts become curdled with in-references and allusions to half-forgotten stories, so the basic elements which attracted a fan-base to the series are obscured. The general public are left unsatisfied, and the fans very unhappy...

Of course, hindsight works both ways. After SILVER NEMESIS you realise that slickness and pace aren't that much of an asset if everything else is sacrificed. ATTACK at least lumbers from one ironically-rich set-piece to another with a degree of casualness, even if the main motivation for each scene, particularly in episode two, is to remove another player from the board. It's always clear what everyone's after, and for once it isn't always the same magical macguffin, so there's the basis for some dramatic tension over how these crossed-purposes will clash. Lytton and the Doctor have the potential for more interesting rows than we're granted, though a comparison to TOMB and Klieg still shows Maurice Colbourne and Paula Moore winning on points. But seen after TIMELASH the attempts at **Sweeney**-like London cops'n'robbers and the violence which somehow went unnoticed while Davison was around now looks drastically out of place.

At the time, however, the ease with which the Cybermen were dispatched, the absence of any specific mood and the lack of logic in the activities of the Cybermen (!) and Lytton's party begged the question; for whom was **Doctor Who** being made these days?

Between the twentieth anniversary bash at Longleat and the suspension much of the programme seemed to have been geared to getting a round of applause at a convention, and ATTACK OF THE CYBERMEN marked the peak of this trend. Thus any surprises (other than the increasingly desperate 'stay tuned' teases) were lost and there was little reason not to watch **Robin of Sherwood** while the video recorder kept the collection of **Doctor Who** tapes up to date. Though **Doctor Who** had a captive audience of a certain size who'd buy the *Monthly* and go to conventions, the fact is that the finished product (and product is the right word, considering the amount of marketing which was based around the broadcast programme) was too slight to support it all for very long.

It's almost impossible to consider this ninety minutes of screentime now it's separated from the fan politics and social history of the mid-eighties, as that was the whole point of ATTACK. Watching it with a member of the general public last night in search of a fresh view proved frustrating; she could just about follow episode one, but needed crib notes for part two, and remained at a loss to understand why I felt so let down all over again.

There are worse stories than ATTACK OF THE CYBERMEN, but most of them are so bad they're funny. ATTACK is as disappointing as a story can get while remaining merely dull. There are lines of dialogue which have the shape of witty one-liners, with only the humour missing (many of them are remarkably similar to the failed tough-guy dialogue of RESURRECTION OF THE DALEKS, oddly enough). There are scenes (notably the TARDIS disguises) which are clearly intended as slapstick but are unbelievably out-of-place among the realistic violence. There's botched action, abortive attempts at poignancy and a body count high enough to look as if they were trying to create tension, but the whole thing seems routine, in sharp contrast to the way VENGEANCE ON VAROS exploits its mix of surreal insanity and brutal unpleasantness. Perhaps it's the attempt to be a conventional **Doctor Who** story which is the problem in the first place.

Tat Wood

MUSIC and SOUND:

Malcolm Clarke was the perfect choice for this story. He had worked on RESURRECTION OF THE DALEKS with Matthew Robinson and so was familiar with Lytton. He had worked on THE TWIN DILEMMA and so knew Colin Baker's Doctor, and, most important of all, he had scored EARTHSHOCK where he had created themes for the Cybermen. All in all he would compose or supply around 55 minutes of incidental music for this serial — nearly two thirds of its running time.

For opening scenes aboard the TARDIS, where Peri is recalling their previous adventure on Jaconda, Clarke re-worked part of his arrangement for The TWIN DILEMMA, re-using the harpsichord melody that had primarily accompanied scenes with the twins.

He lifted whole passages of his Cyber-theme from EARTHSHOCK to beef up the incidental music content of part two. But while he could get away with straightforward lifts and over-dubs on some scenes, for others he had to go back and record new music.

Where Cybermen tended to be prominent in a scene Clarke wrote variations on the score of EARTHSHOCK; a one-two synthesizer beat for the rhythm, developing into the four note chords associated with marching Cybermen, and then further augmented by Clarke hitting metal pipes and scaffolding with hammers to get the clanking sounds.

Lytton and his gang got their own tailored theme. Reconfiguring his synthesizer Clarke was able to create a harsh, four-bar theme that musically sounded like a twanging guitar played flat.

He did almost the opposite for the Cryons whose theme reflected their ice-bound environment and their almost ghost-like appearances. Sounds very akin to temple bells and wind-chimes were stripped of any bass tones and echoed slightly to create very thin, reedy harmonies. Unlike Lytton or the Cybermen's themes, this music was dropped in almost as subtle background sound to scenes featuring the Cryons.

For a lot of the early sewer scenes Clarke laid down a slow, sonorous background track of oboe-like music which in places uncannily resembled some of Norman Kay's compositions for AN UNEARTHLY CHILD and THE KEYS OF MARINUS.

Clarke paid double homage to Ron Grainer with this story. As well as borrowing elements of the **Doctor Who** theme from time to time, he embellished the long establishing shot of the junk yard with a synthesised pastiche of Grainer's famous **Steptoe and Son** theme.

The composer even added a small in-joke of his own. Where scenes depicted or alluded to Haley's Comet he lifted and dubbed on extracts of incidental music he had composed and arranged for a 1982 transmitted documentary by Nigel Calder, **The Comet is Coming**. Not surprisingly, the documentary was about Haley's Comet.

The Cybermen actor's voices were treated exactly as they were for EARTHSHOCK and THE FIVE DOCTORS. Each artist had a radio microphone fitted into his helmet, with an amplifier slotted into the back of the chest unit assembly. Reverberation was added to these soundtracks which were also treated to enhance the bass tones and fed through a ring modulator to phase in the electronic warble.

Lytton's voice was similarly processed towards the end of part two as he begins to undergo the process of cybernisation.

For the Cryons, almost the same technique was employed, thereby saving any need to reconfigure the ring modular or worry about pre-recording voice tracks. The audible differences stemmed purely from the actresses who deliberately spoke their lines slower but with a high, lilting pitch.

Maintaining continuity with the last two Cybermen serials, Dick Mills re-used the Cyber-gun sound he had created for EARTHSHOCK. One library sound he missed dubbing on — strangely because it was specifically mentioned in the script — was the Cloister Bell, first tolled in LOGOPOLIS. This should have sounded in the background as the Doctor bluffs the Cybermen into believing he will destroy the TARDIS unless Peri's life is spared.

The Grams Operator was kept busy during block one recording, adding a booming echo to all scenes set in the sewers as well as the

> "Music is constructed within time and so one of the vital elements in music is the time element, with rhythm being implicit in all music. So you can have a very specific time beat element. Now if you are writing music to visuals, such as Cybermen marching into battle, you will find that there are rhythmic elements depending upon the speed of the action which will dictate the rhythm of the music. That's random and it may be nonsensical, but if your music is going to make sense, it has to fit within that time structure. It's much better to construct your music within the time that you dictate, because the visual elements are so much more flexible, especially in a non-drama programme. It really depends on which element, the visual or the sound, is more important."
>
> **Malcolm Clarke, DWM 1993**

CUTS:

As with THE TWIN DILEMMA, the opening half of the story lost less than the concluding part — perhaps due to the greater amount of re-writing done on part two.

The first chop was a line from Peri in the TARDIS corridor just after the Doctor has promised he'll not harm her again. She adds, "Maybe this is the new you... Whether I can learn to live with it remains to be seen."

Russell's scene in the phone box, alerting the police that today is the day of the robbery, lost a small in-joke from the beginning of the call where he names the diamond merchant as Masters and Johnsons. In the USA, Masters and Johnsons is a well known sex therapy clinic!

Back in the TARDIS the scene where the time travellers first sight Haley's Comet lost this sequence off the end of the scene.

PERI: Come off it Doc. There's no-one more surprised than you that we made it.
DOCTOR: That is beside the point.
PERI: (SHAKES HER HEAD) Not for me it isn't. Unlike you, I can't regenerate. I get damaged and that's it. I don't get a second chance.
DOCTOR: (WITH MORE EDGE THAN INTENDED) If you wish to travel with me, then that is something you must come to terms with. (PERI LOOKS SHARPLY AT THE DOCTOR).

The arrival of Lytton's accomplices at the lock-up garage lost the following exchange of Sweeney-style banter, and then the opening part of the next scene aboard the TARDIS leading to the moment when the Doctor first detects a distress signal.

(LYTTON IS RUMMAGING IN ONE OF THE CANVAS BAGS. RUSSELL AND PAYNE ENTER BEHIND HIM).
LYTTON: You're late
PAYNE: Traffic. It's murder out there.
RUSSELL: I got the stuff. (LYTTON GLANCES OVER HIS SHOULDER)
LYTTON: Where's Griffiths?
PAYNE: Parking the wheels.
LYTTON: Hurry and get changed. We haven't got much time.
INT. TARDIS CONSOLE ROOM
(ON THE SCANNER SCREEN WE SEE THE COMET. PERI STARES AT THE SCREEN. THE DOCTOR WORKS AS BEFORE)
PERI: Do you think there's any life on that comet?
DOCTOR: Mm? It's a mass of frozen gas without any atmosphere. I would think you'd stand more chance of finding life at the heart of a super nova.
PERI: Some scientists believe that life was brought to Earth on a comet or an asteroid.
DOCTOR: Some of your scientists used to believe the Earth was flat. For all I know, some still do. The title of scientist alas doesn't grant infallibility. (A FAINT NOISE IS HEARD FROM THE CONSOLE...)

A whole scene of Lytton and his gang in the sewers first suspecting they are being followed was deleted just after, on film, the Doctor has told Peri they must return to the TARDIS.

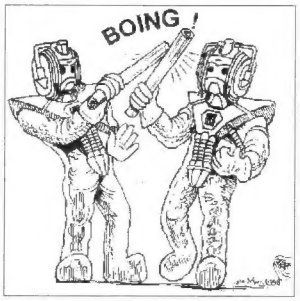
GRIFFITHS: It don't half pen and ink down here.
PAYNE: (SNIGGERS) I'm surprised you noticed. (THERE IS A SCRAPE OF METAL AGAINST BRICK. LYTTON PAUSES, THEN SAYS URGENTLY)
LYTTON: Down! (THE TEAM QUICKLY MOVES TO THE WALLS OF THE TUNNEL AND DROP DOWN ON THEIR HAUNCHES. LYTTON FLICKS THE SAFETY CATCH OFF HIS MACHINE PISTOL. THE TEAM LISTENS INTENTLY.
RUSSELL: (QUIETLY) What was it?
LYTTON: Probably nothing. Perhaps I should buy the pair of you a megaphone. Then you could announce our intentions to the whole world. Let's go.
(THE TEAM RISES AND CONTINUES ALONG THE TUNNEL. AS THEY GO OUT OF SIGHT, A MASSIVE BLACK SHOULDER EDGES INTO FRAME. THE ONLY SOUND WE HEAR IS THE GENTLE, REGULAR WHEEZING OF A MECHANICAL RESPIRATOR)

Another lost sewer scene occurs just before the Doctor ambushes a Cyberman with his sonic lance.

DOCTOR: (TAKES ANOTHER QUICK PEEK AT THE CYBERMAN. QUIETLY) He's still there.
RUSSELL: What is it?
DOCTOR: A rather unpleasant alien life form. (THE DOCTOR RISKS ANOTHER PEEK. HIS P.O.V. THE CYBERMAN IS AS BEFORE. SUDDENLY IT TURNS ROUND AND STARTS TO MAKE ITS WAY ALONG THE TUNNEL TOWARDS THE DOCTOR AND COMPANY) It's coming. (RUSSELL AND PERI START TO MOVE OFF) Where are you going?
PERI: (AMAZED) You want to fight it?
DOCTOR: (REMOVES THE SONIC LANCE FROM HIS POCKET) We can have a go. (HE FIDDLES WITH THE LANCE AND IT LETS OUT A HIGH PITCHED WHINE)
RUSSELL: What can you do with that?
DOCTOR: Shake him up a little.
PERI: Let's go, Doctor... Please.
DOCTOR: Wait, watch and learn.

The key filmed scene of the Doctor's group emerging from the sewers and spotting the policemen have vanished should have tied up the significance of Lytton's concealed transmitter in the garage.

PERI: The policeman's gone. (THE DOCTOR CLAMBERS OUT OF THE PIT, THE CYBERGUN READY FOR ACTION)
RUSSELL: (INDICATING THE TARDIS) That thing wasn't here earlier.
DOCTOR: (HELPING PERI OUT OF THE PIT) It's my TARDIS.
RUSSELL: And I was just beginning to believe you. (THE DOCTOR CROSSES TO THE WORKBENCH AND EXAMINES THE SHATTERED HANDCUFF CHAIN)
DOCTOR: The Cybermen have certainly been here. (THE DOCTOR CROSSES TO THE TARDIS AND PEERS BEHIND IT).
PERI: They could be in the TARDIS.
DOCTOR: A similar thought had crossed my mind. (RUSSELL CLIMBS OUT OF THE PIT)
RUSSELL: I've got to get to a phone. (THE DOCTOR CROSSES TO THE CUPBOARD CONTAINING THE TRANSMITTER, AIMS THE CYBERGUN AT THE LOCK AND FIRES. THE LOCK SHATTERS AND THE DOCTOR OPENS THE DOOR TO REVEAL THE TRANSMITTER INSIDE) What's that?
DOCTOR: A rather special transmitter. It's where the proceeds of Lytton's' first robbery went. (A NOISE IS HEARD FROM THE PIT) Into the TARDIS. (THE DOCTOR LEADS THEM ROUND BEHIND THE WARDROBE. CUT BACK TO PIT. THE NOISES ARE LOUDER)



CUTS:

Part two's cuts begin with a whole scene of two Cybermen entering a tomb cell and reviving the body within. Totally devoid of dialogue the scene goes on to show the creature slowly awakening. Without any warning it suddenly wakes and lashes out at its comrades before lurching out onto the gallery corridor. The episode resumes with a brief view of this rogue Cyberman.

Two joined scenes were lost immediately after Peri and Lytton have made their escape, but at the expense of the Doctor being recaptured. The first scene begins in the laboratory with the Controller observing the Doctor's predicament.

CONTROLLER: (GAZING AT THE SCREEN) Why should one so powerful house his mind in a body so fragile (TURNS FROM THE SCREEN) I do not think I shall ever understand Time Lords.
CYBERMAN: Then destroy him. We do not need him.
CONTROLLER: You forget our intention. What we have planned will anger the Time Lords of Gallifrey. To have one of their kind hostage may well serve our cause.
CYBERMAN: The Doctor should be disciplined. He is time consuming. Already he has aided the Earth woman to escape.
CONTROLLER: The woman offers little threat. She cannot operate the TARDIS controls.
CYBERMAN: And the Doctor?
CONTROLLER You are right. He should be disciplined. It will also soften his resistance. Issue the instructions.
CYBERMAN: (TURNING TO THE CONSOLE) Controller.
INT. LONG GALLERY, LEVEL TWO
(THE DOCTOR IS DRAGGED UNCEREMONIOUSLY ALONG BY TWO CYBERMEN)
DOCTOR: Steady on. I am made of flesh and blood.
LEADER: Not for much longer, Doctor. Soon you will be as we are.

Peri lost three whole scenes early on wherein she is treated to an explanation of what the Cryons are up to in the tombs, and how Lytton is involved.

VARNE: You must understand. We are not warriors. Not like the Cybermen. Killing was never our way.
PERI: Where did you go after the Cybermen destroyed your people here?
VARNE: The debris of space. Comets. Large asteroids. Anywhere that was suitable for our body temperature.
PERI: And you have a community on Haley's Comet?
VARNE: No. A trap for the Controller.
ROST: It may sound foolish but we wish, child, to defeat him in open combat.
VARNE: Our final revenge.
PERI: That's if he doesn't take it on you first.
ROST: He will try…
VARNE: But will not succeed. Not this time.
PERI: I suppose you know what you're doing. But how will you get him to go there?
ROST: We have the perfect inducement… Mondas.

And after the scene where Flast starts to explain what vastial's properties are:-

PERI: The Cybermen want Mondas to survive. That I have no difficulty in understanding. But how will Haley's Comet help?
ROST: It will make an excellent bomb, child.
PERI: What?
ROST: The development of a time vessel has consumed the Cybermen's energies. They have neither time nor inclination to develop a weapon that will effectively destroy life on Earth, without also destroying the fabric of the planet. They need the mineral wealth of Earth. It was one of the reasons why they originally returned.
VARNE: The only explosive they have is unstable and requires constant refrigeration.
PERI: But cause the comet to crash into Earth
VARNE: …And it will annihilate the life on it. The Earth governments will not have time to devise a way of destroying the comet. It is the perfect weapon.
ROST: That is the lure. But instead of the destruction of Earth, we destroy the Cyber Controller.
PERI: (UNENTHUSIASTIC) Sounds fantastic… if nothing goes wrong.
ROST: We have every faith in Lytton.
PERI: It's no longer Lytton who worries me.

And finally, just before the Doctor begins his escape plan from the refrigeration plant

PERI: And if all your scheming fails, Earth will be destroyed.
ROST: It would be far worse than that, child. History would be destroyed. (ON ONE OF THE MONITORS WE SEE THREE CYBERMEN MAKING THEIR WAY ALONG ONE OF THE LONGER GALLERIES)
VARNE: We are wasting time. There is still much to be done.
PERI: Where are they going?
VARNE: There is only one thing that would take them below level three.
ROST: Your ship.
VARNE: It must be protected.
ROST: It must be moved to a place of safe keeping.
PERI: I can't fly the TARDIS. And it's too warm for you to enter.
VARNE: We will find a way.

After the Doctor has destroyed the Cyberman guarding him and Flast, he prepares to leave in search of Peri. His final scene with the Cryon leader lost one page of dialogue.

FLAST: Well done! Help me up. (THE DOCTOR OBEYS. FLAST INDICATES THE REMAINS OF THE CYBERMAN IN THE CORRIDOR) You had better get him under cover before he is found.
DOCTOR: In a moment. I'm more concerned with what we are going to do with you.
FLAST: Help me into the corner. (SHE INDICATES THE AREA WHERE THE DOCTOR EMPTIED THE BOX OF VASTIAL). I can still do my bit.

In a tunnel beyond the Cryons' HQ, Peri, Varne and Rost are heading back to find the TARDIS. An existing scene had its ending pruned away.

VARNE: It [the TARDIS] must be moved. It must not be allowed to fall into the Cybermen's hands.
PERI: I understand all that. But if anything were to go wrong, I could finish up anywhere.
ROST: The truth is, child, that would be better than the Cybermen having the TARDIS.
VARNE: Destroying those creatures, the Cybermen, has cost our race everything. We cannot hold back now. (INDICATES THE BACKPACKS OF THE CRYONS) But if we can't move the TARDIS, we shall destroy it where it stands… and you along with it if necessary.

Lytton's most traumatic scene, the crushing of his human hands, was intended to end with him apparently giving the game away to the Controller.

LYTTON (SCREAMS) All right! (THE CONTROLLER NODS. THE LEADER AND LIEUTENANT RELEASE LYTTON WHO COLLAPSES TO THE FLOOR)
CONTROLLER: Well?
LYTTON: You're right… It's a trap… The Cryons occupy the comet…
CONTROLLER They really thought I would be so easily caught? When Mondas returns it will shoot the comet and its pathetic occupants down.

Another loss was a short scene of Flast, alone in the refrigeration unit, hearing a klaxon sound in the corridor. "It seems we have both run out of time, Doctor" She murmurs.

Towards the end of the episode a scene where Peri stops the Doctor's flight back to the TARDIS, reminding him that Lytton is still a prisoner, should have continued with an explanation of Lytton's motives all along.

PERI: What about Lytton?
DOCTOR: He'll die along with the Cybermen.
ROST: That is a shame. He has served us well.
PERI: He never intended working with the Cybermen.
DOCTOR: Why didn't he say something?
PERI: If you remember, you didn't give him much of a chance.
DOCTOR: I can't read minds.
PERI: Is there anything you can do?
DOCTOR: Cyber-control could become an inferno at any second.
PERI: Then we should hurry. (PERI OPENS THE DOOR OF THE TARDIS AND ENTERS)
DOCTOR: Good luck.
ROST: And to you, Doctor. (THE DOCTOR ENTERS THE TARDIS) We must also hurry. Get our people into the depths… Telos should soon be ours again. (THE TARDIS DEMATERIALISES).

The very last scene of the story has realisation of how much he has misjudged Lytton hitting the Doctor. The Time Lord's closing remarks should have gone:

DOCTOR: I meant on a personal level. I don't think I've misjudged anyone quite as badly as I did Lytton. Perhaps you're right… Perhaps I haven't fully recovered from regeneration. (HE LOOKS AROUND THE CONSOLE ROOM AT THE DISORDER) I think it's time I sorted things out.

constant sound of dripping water.

The one piece of music not composed by Malcolm Clarke for this story was a brief snatch from Bach's Toccata and Fugue in D Minor, dubbed over the Doctor playing all the wrong notes on the pipe organ TARDIS in part one.

TRANSMISSION:

With beginning and end credits added the two finished episodes of ATTACK OF THE CYBERMEN ran to 44' 17" and 44' 29' respectively, just short of the 45 minute recommended ideal for **Doctor Who** stories in this format.

In a blaze of publicity the 22nd season of **Doctor Who** kicked off on Saturday 5 January 1985, boosted by trailers all over the Christmas/New Year period and a big promotional phone-in during that morning's edition of **Saturday Superstore.** The newspapers in general lauded the return of the show to Saturday evenings although some raised an eyebrow that it was going out as early as 5:20 in the afternoon.

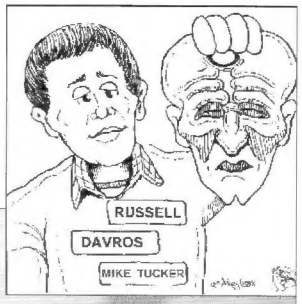
Critically the story received a mixed response from the fans. The Cybermen's return was welcomed but their transmutation from seemingly invincible armoured cyborgs to cannon fodder for anyone armed with a gun, pick or shovel did not sit well with those who remembered earlier appearances. For once, though, readers of *DWM* and members of the *DWAS* were unanimous in their season poll voting for first, second and third placings. The Cybermen were consigned to the bronze medal award behind the Daleks and the Sontarans.

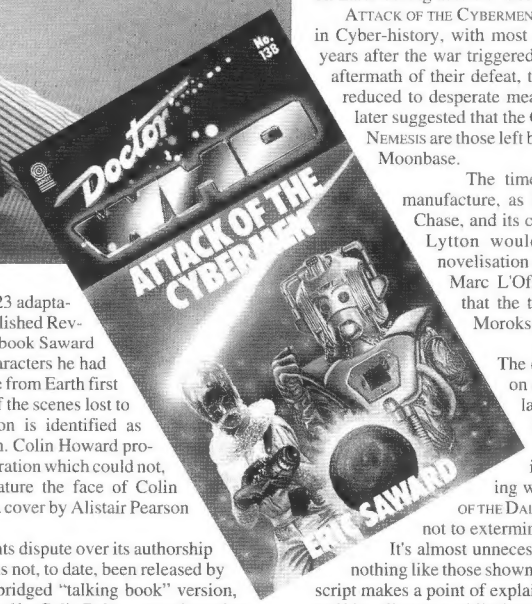
Matthew Robinson never returned to **Doctor Who**, although he was approached for the original, aborted Season 23. By the time that season finally got underway he had become an established on **EastEnders** and his star was in the ascendant. By the Nineties he had become a Producer, helming the children's soap **Byker Grove**. In 1998, he returned to Albert Square, as the ailing soap's new producer.

TRIVIA:

Eric Saward did not receive any writer's payments for ATTACK OF THE CYBERMEN's scripts, nor was there any paperwork in existence by which he could challenge all the royalties which went, and still go, to Paula Woolsey.

He was able to win the novelisation rights. The book, published by W.H.Allen, was released in April



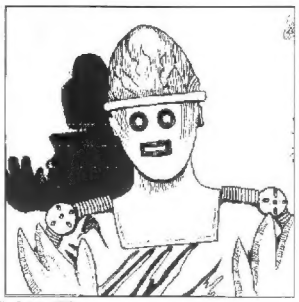


1989, the last of the season 23 adaptations save for the still unpublished Revelation of the Daleks. In his book Saward was able to flesh out the characters he had created, giving all the people from Earth first names and restoring some of the scenes lost to the Editor's scissors. Lytton is identified as Commander Gustave Lytton. Colin Howard provided the book's cover illustration which could not, for contractual reasons, feature the face of Colin Baker. In later impressions a cover by Alistair Pearson was substituted.

Due to the on-going rights dispute over its authorship ATTACK OF THE CYBERMEN has not, to date, been released by BBC Video, although an abridged "talking book" version, edited by Eric Saward and read by Colin Baker, was released on audio cassette by BBC Worldwide in 1996. Clips were however included on the *Colin Baker Years* video release.

To date the serial has never been repeated on British terrestrial television, but it continues to be sold by BBC Worldwide in TV movie format and as a four-episode serial. In its four episode form the cliff-hangers happen as Russell sneaks up behind the Doctor and Peri in the sewers (episode one) and when the Cryons announce to Peri they will not help her to rescue the Doctor (episode three).

CONTINUITY: IM Foreman still owns the junkyard at 76 Totters Lane, more than 20 years after AN UNEARTHLY CHILD. This seems to disprove suggestions that IM Foreman was the first Doctor's alias on Earth during autumn 1963.



ATTACK OF THE CYBERMEN is relatively easy to date in Cyber-history, with most experts placing it a few years after the war triggered by EARTHSHOCK - in the aftermath of their defeat, the Cybermen have been reduced to desperate measures. David Banks has later suggested that the Cybermen seen in SILVER NEMESIS are those left behind on the Cybermen's Moonbase.

The timeship may be of Dalek manufacture, as it resembles the DARDIS from The Chase, and its crew could be Dalek duplicates whom Lytton would know. However, Eric Saward's novelisation suggests otherwise. d theory, in Jean Marc L'Officier's *Universal Databank*, suggest that the timeship may have been built by the Moroks.

The Cryons are not native to Telos. The draft scripts suggest that they evolved on in the frozen enviroments of comets, later colonising larger planets - hence their need to build refrigerated cities.

The Doctor's low opinion of Lytton is interesting, as their only previous meeting was the brief moment in RESURRECTION OF THE DALEKS when Lytton persuaded the Daleks not to exterminate him.

It's almost unnecessary to point out that the Tombs look nothing like those shown in TOMB, but it is worth noting that the script makes a point of explaining the background to Lytton and his policemen, while there is nothing which points out that the Tombs had already appeared in the series.

Assimilate This!

Problem. **How do you generate interest in a twenty one year old series and a new Doctor who has only been seen on screen for two weeks of the year so far? Bigger problem. How do you sustain whatever answer you come up with for nine months?**

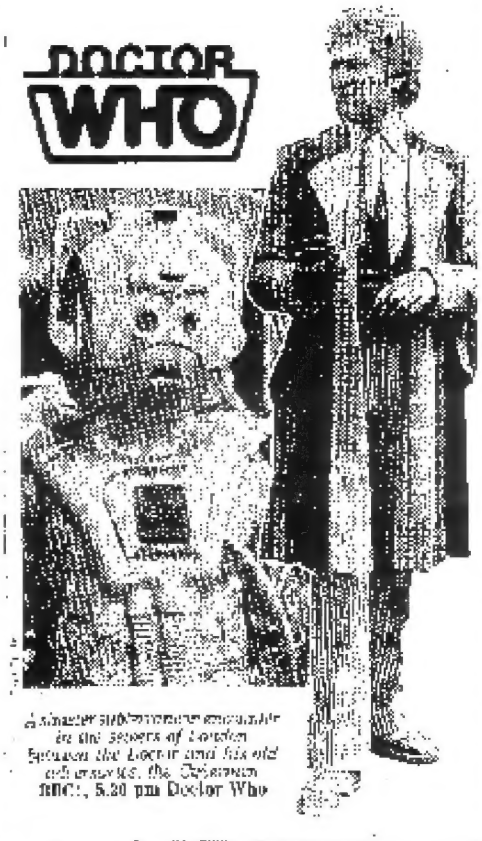
These two questions were never far away from the mind of John Nathan-Turner as he considered **Doctor Who**'s publicity strategy for 1984. 1983 had been easy. The twentieth anniversary, Longleat, Peter Davison's resignation, Colin Baker's appointment, a new companion, THE FIVE DOCTORS, **Children in Need** and the huge Spirit of Light convention in Chicago, USA. The trick was how to follow all that, especially since the only real hooks as far as the stories themselves were concerned were more rematches with the Daleks and the Cybermen.

The answer was his ploy of concentrating on **Doctor Who**'s whole sub-culture instead of specific story elements. Focus on icons and personalities instead of the myth.

Nathan-Turner's first salvo was fired even before Season 21 completed its run on TV. The ruse was a guarded leak to the Press that the TARDIS would cease in its guise as a police box from next year. *The Sun* swallowed the piece, subbing a half page article (**IN-VISION 78**, p.18) with the headline, "Save my TARDIS plea by Dr Who". The story had legs too. While other newspapers dallied around the BBC's Press handouts for a couple of months in late Spring, Charles Catchpole of *The Sun* managed to roll their readers' interest along until November 17 when a headline revealed, "TARDIS saved". Apparently sackloads of mail, triggered by The Sun's campaigning, had persuaded the Producer to change his mind.

Normally, as the production year got underway, there was never a problem grabbing newspaper inches, usually by wheeling out the biggest named celebrity signed up to guest star in the series. Again, 1984 was different. A photocall featuring Koo Stark should have been a top Features news story, but it failed to materialise every bit as much as Koo Stark's anticipated appearance in the series.

Arguably , interest in **Doctor Who** was waning because the BBC was keen to push its new science-fiction series throughout the summer. Series one of **The Tripods**, based on the novels by John Christopher, launched in September that year, occupying the Saturday tea-time slot traditionally reserved for **Doctor Who**. Publicity for this new programme trailed right through the summer months, largely drowning interest in the July/August BBC1 reruns of THE AWAKENING and THE FIVE DOCTORS.



Matters did improve towards the end of the year. For **Children in Need** Night on November 22 Terry Wogan's team managed to bring together a formidable contingent of **Doctor Who** regulars to unfurl a giant cheque payable to the charity. As well as Colin Baker, Jon Pertwee and Patrick Troughton, the line-up also included Maureen O'Brien, Adrienne Hill and Peter Purves.

As January 5 approached so the publicity machine moved into high gear. BBC **Breakfast Time** ran extracts from the new series on Friday January 4, while on Saturday 5 Mike Reid and Sarah Greene, the hosts of Saturday Superstore, played host to Colin Baker, Nicola Bryant, Mary Tamm, Jacqueline Pearce and John Nathan-Turner. In between competitions and audience phone-ins, clips from ATTACK OF THE CYBERMEN were played, further drumming up an audience for the first night.

It worked too. Episode one netted 8.9 million viewers and was positioned 71st in the national viewing charts. It was a golden moment for the show, the best episode rating since Timeflight part three in 1982. Sadly, it was a golden sunset for the programme too. Never again would **Doctor Who** see audiences above eight million. Part two saw a drop to 7.2 million viewers and a chart position below the top 100.

This was despite a valiant campaign by *Radio Times*. For week one of ATTACK OF THE CYBERMEN the listings page featured a quarter page photo-montage of Colin Baker and a Cyberman sandwiched between the listing panels. For part two most of John Craven's Back Page was given over to a colour feature about the Cryons and the Cybermen, emphasising the role played by Sarah Greene as Varne.

8.05 million per episode was a good opening average for the series as it supplanted the Saturday spot left vacant by **The Tripods** some weeks earlier. But for the first time in years it was facing some determined opposition from ITV. Imported from America a year or two earlier, **The A Team** was rapidly gaining popularity in Britain. Indeed at its peak it would become the highest rated American imported adventure of all time, a statistic against which **Doctor Who** was powerless to compete.

Dark clouds were looming on the horizon.

ATTACK OF THE CYBERMEN

Series 22, Story 1
Serial 137
Code 6T

Cast:

The Doctor [1[f],2]	Colin Baker
Peri [1[f],2]	Nicola Bryant
Bill [1]	Stephen Churchett
David [1]	Stephen Wale
Lytton [1[f],2[f]]	Maurice Colbourne
Griffiths [1[f],2[f]]	Brian Glover
Russell [1[f], 2[ro]]	Terry Molloy
Payne [1[f]]	James Beckett
Cyberleader [1,2]	David Banks
Cyberlieutenant [1,2]	Brian Orrell
Bates [1[f],2[f]]	Michael Attwell
Stratton [1[f],2[f]]	Jonathan David
[Replacing Trevor Raymond]	
Cybercontroller [1,2]	Michael Kilgarrif
Cyberman [1,2]	John Ainley
[Replacing Jonathan David]	
Varne [2]	Sarah Greene
Rost [2]	Sarah Berger
[Replacing Koo Stark]	
Threst [2]	Esther Freud
Flast [2]	Faith Brown

Small and Non-Speaking

City People on Street [1[f]]	Keith Chamberlain
	Ken Pritchard
	Christopher Holmes
	Cy Town
	Penny Mabirth
Policemen [1[f]]	Michael Braben
	Michael Jefferies
Cybermen [1[f],2]	Ian Marshall-Fisher
	Roger Pope
	Thomas Lucy
Telos Work Party [1[fo]]	Pat Gorman
	Stephen Hull
	Chris Connolly
	Tim Milson
Stunt Cyberman [1[f],2]	Ken Barker
Cyberman [2]	Pat Gorman
Part-Cybernised Man [2]	Ken Pritchard
Cryons [2]	Trisha Clark
	Irela Williams
	Maggie Lynton

[f] Appears on film
[fo] Appears on film only
[ro] Appears in recap only

Crew:

Title Music by	Ron Grainer
Arranged by	Peter Howell
	and the Radiophonic Workshop
Incidental Music	Malcolm Clarke
Special Sound	Dick Mills
Production Assistant	
	Llinos Wyn Jones
Production Manager	Andrew Buchanan
Assistant Floor Manager	
	Pennie Bloomfield
Floor Assistant	Lynda Pannett
Light Director	Henry Barber
Technical Co-ordinator	Alan Arbuthnott
Studio Sound	Andrew Stacey
Grams Operator	John Doyes
Video Effects	Dave Chapman
Vision Mixer	Nigel Finnis[1]
	Dinah Long[2]
Videotape Editor	Hugh Parson
Camera Supervisor	Alec Wheal
Crew	Eleven
Film Cameraman	Godfrey Johnson
Assistant Cameraman	Eric Samuel
Film Sound Recordist	Barrie Tharby
Film Sound Assistant	Gordon Lester
Film Lighting	Max Foster
	Paul Eveny
Grips	Gary Hutchings
Film Operations Manager	Graham Richmond
Film Editor	MAC Adams
Costume Designer	Dorka Nieradzik
Costume Assistant	Juliet Godfrey
Make-Up Artist	Linda McInnes
Make-Up Assistant	Sharon Walsh
Visual Effects Designer	Chris Lawson
Visual Effects Assistant	Graham Brown
Title Sequence	Terry Handley
Designer	Marjorie Pratt
Design Assistant	Adele Marolf
Production Secretary	Sarah Lee
Production Associate	June Collins
	Sue Anstruther
Writer	Paula Moore
Script-Editor	Eric Saward
Producer	John Nathan-Turner
Director	Matthew Robinson

[1] Block One
[2] Block Two

Programme Numbers:
Part One: 50/LDL/G329S
Part Two: 50/LDL/G330L

Filming: 29th May — 1st June 1984
Model Filming: 7th - 8th June 1984
Recording:
21st — 22nd June 1984, TC6
5th — 7th July 1984, TC6

Transmission:
One: 5th January 1985, 17.??pm BBC1 [44'17", 17.23. — 18.??.]
Two: 12th January 1985, 17.2?pm BBC1 [44'29", 17.23. — 18. .]

Audience, Position, Appreciation:
Part One: 8.9m, 71st, --.
Part Two: 7.2m, 104th, --.

Books

BANKS, David: Doctor Who: Cybermen (Who Dares 1988)
CORNELL, TOPPING, DAY: *The Discontinuity Guide* (Virgin, 1995)
HAINING, Peter: *The Doctor Who File* (WH Allen, 1986)
HAINING, Peter: *The Time Travellers' Guide* (WH Allen, 1988)
HOWE, STAMMERS, WALKER: *Doctor Who: The Eighties* (Virgin, 1996)
HOWE, STAMMERS, WALKER: *Doctor Who: The Sixth Doctor Handbook* (Virgin, 1993)
SAWARD, Eric: *Doctor Who: Attack of the Cybermen* (WH Allen, 1989)

Magazines

Black and White Guardian 3 (1985, Rosemary Miller wonders about the Cybermen in the sewers)
Capitol Spires 4/5 (John Pettigrew feels ATTACK is a post-modernist story)
Capitol Spires 6 (1995, Steve Haywood notes the original script had Lytton planning to steal £2 million)
Castrovalva 4 (1985, Chris McCarthy notes Lytton is in it for whatever he can get)
Celestial Toyroom 180 (1992, Doug Potter suggests the success of the Cybermassacre in THE FIVE DOCTORS influenced ATTACK)
Cloister Bell 12 (Andrew Smaje thinks the script puerile)
Colony in Space 1 (1985, David Atkins nots that Lytton's distress signal is still transmitting months after he made contact with the Cryons)
Destiny 7 (1985, Anne Wood notes that the rogue Cyberman is drawn from THE INVASION)
DWAS Reference Department Synopsis (1985, Marc Platt says 'good pulp action, but hardly science fiction')
DWB 19 (1985, David Gibbs thinsk the first half excessively padded; Colin Barron thinks Lytton to bloody-thirsty to seem 'good')
DWB 21 (1985, Adrian Farmer feels the story is over-ambitious)
DWB 36/37 (1986, Justin Richards comments that the script is overreliant on elements from the past)
DWB 58 (1988, Eric Saward interview)
DWB 61 (1988, Anthony Howe asks what happened to the Cybermen in London and on the Moon)
DWB 106 (1992, Ian Levine interviewed over his contribution to **Doctor Who** in the 1980s, alongside Saward)
DWB 113 (1993, Anthony Brown notes that early scripts omitted many subplots)
DWM 94 (1984, Saward calls ATTACK a traditional story)
DWM 106 (Patty Wodeage complains of incoherance)
DWM 111 (1986, Richard Marson thinks the plot top-heavy)
DWM 124 (1987, Steven James Walker notes that previous Cyberman stories were not action tales)
DWM 148 (1989, Eric Saward interviewed; admits disatisfaction with the story; insists that Paula Woolsey had submitted a storyline to which he suggested she add the Cryon and Cyberman ideas)
DWM 178 (1991, Gary Russell feels characters are killed as a substitute for action)
DWM 207 (1993, archive by Andrew Pixley)
Enlightenment 4 (1985, Jonathan Philpot criticises the mix of 'bland dialogue, purposeless scenes, cybermassacres, wooden characters, and unfunny wit')
Exo-Space 1 (1985, Paul Cornell feels the script too good to be Saward's work)
Eye of Horus 10 (1985, John Nicholas calls ATTACK 'commercialised nonsense')
Fantasy Image 2 1985, Richard Marson notes the workign title *The Cold War*)
The Highlander 8 (1986, Brain Robb notes how the production team's favourite stories influenced ATTACK)
Highlight 3 (1985, Gareth Cooper notes the 'brick wall entrance' also appeared in THE VISITATION)
Junkyard 1 (1988, John Nathan-Tuner explains that the TARDIS' changing shape was a way of explaining the chameleon circuit to younger viewers)
Land of Fiction 2 (1985, Steve Pugsley wonders whether Dalek duplicates could be cybernised)
Logic Gate 1 (1985, Richard O'Hagan on poor pacing)
Logic Gate 2 (1985, Terry Molloy thinks Lytton's role is to provide the Doctor with a source of angst)
MLG Newszine 11 (1985, Andy Lennard thinsk too much is left unexplained; John Connors thinks epsode one is a serious of badly linked sketches)
Mondas Season 21 (1984, Maurice Colbourne thought ATTACK a poot script)
Muck and Devestation 3 (1987, David Banks)
No, Not the Mind Probe 2 (1985, Neil Palmer and Peter Boarn note similarities to Saward scripted stories)
Opera of Doom 1 (1985, Chris Clarke feels the chronology is lacking in logic)
Prydonian 4 (1984, Jon Heckford notes similarities to THE INVASION)
Queen Bat 1 (1985, Tim Westmacott notes the format of early drafts; Val Douglas discusses Lytton's morality, with reference to his behaviour in RESURRECTION)
Queen Bat 2 (1985, Nick Setchfield disputes some of Val Douglas' suggestions)
Sci-Fi Times 3 (1985, David Banks comments on the script)
Second Dimension 3/6 (1990, Paul Gilbert wonders where Lytton got his communications equipment from, and why he needs to abduct Griffiths when he has two obedient policemen at his command)
Shada 19 (1985, Andrew Evans likes the 'witty and lively script') *Skonnos* 10 (1985, Mark Benoy comments that ATTACK is all style and no substance; Terry Kerr feels it's all lifts from previous stories)
Spectrox 2 (1985, Allan Toombs notes the similarity of Lytton and Stein's self-sacrifice)
Starburst 84 (1984, Garry Bradbury notes how Bates' cybernetic limbs show he's more than a man in a suit)
Symbiotic Nuclei 1 (1985, Keith Topping dubs the story 'Minder on Telos')
Tara 1 (1985, Andrew Glazzard praises the realism of the first episode)
Timelines: Cybermen (1991, Andrew Pixley describes the serial's commissioning; notes that the Totters' Lane setting was suggested for THE FIVE DOCTORS)
Time Screen 4 (1985, Salman Rumzan notes that Saward's style is evident in the script, except int he use of comedy)
Totters' Lane 8/9 (1985, Thomas Higgins thinsk the London scenes lack dramatic content)
TV Zone Special 2 (1991, Ian Garrard and Richard Houldsworth suggest Paula Moore was beifed to write a traditional **Doctor Who** story)
TV Zone 88 (1997, Meatthew Robinson states that he dealt with Saward over changes to the script)
Varos 2 (1985, Jackie Marshall feels the elements of the story are left undeveloped)
VNR 18 (1985, Peter Martin dislikes the Halley's comet angle)
Zodin 1 (1987, Richard O'Hagan notes that the notion of destroying Telos as an experiment echoes Kit Pedlar's fears of science without morality)
Zygon 3 (1985, John Nicholas thinks the changes of scene confusing; John Connors asks how Lytton knows of Stratton and Bates)
Zyton-7 1 (1985, Nigel Adams notes that Lytton is more co-operative to the Cybermen than he was to the Daleks)

Theatre

Educating Rita
Friday Night, Saturday Morning
Much Ado About Nothing
The Mysteries

Film

Alien3 (David Fincher, 1991)
An American Werewolf in London (John Landis, 1981)
Brannigan (Douglas Hockox, 1975)
Britannia Hospital (Lindsay Anderson, 1981)
The [First] Great Train Robbery (Michael Crichton, 1978)
Jabberwocky (Terry Gilliam, 1977)
Kes (Ken Loach, 1969)
Oh Lucky Man (Lindsay Anderson, 1973)
Quilp (1975)

Television

Blue Peter (BBC, 1958-date)
Byker Grove (BBC, 1989-date)
The Cleopatras (BBC, 19-1-83 - 9-3-83)
The Comet is Coming (BBC)
The David Frost Show
Dee Time (BBC, 1967-69)
Dixon of Dock Green (BBC, 1955-76)
EastEnders (BBC, 1985-date)
Edge of Darkness (BBC, 4-11-85 - 9-12-85)
The Faith Brown Awards
The Faith Brown Chat Show (LWT, 26-1-80 - 1-3-80)
The Fishing Party (BBC, 1-6-72)
For My Next Trick
Ghostwatch (BBC, 31-10-92)
Howards' Way (BBC, 1985-90)
The Ken Dodd Show
Lift Off (Granada, 1969-74)
Magpie
Now Who Do You Do?
Porridge (BBC, 1974-77)
Rank and File (BBC, 20-5-71)
The Regiment (BBC, 1972-73)
Robin of Sherwood (BBC, 1984-86)
Saturday Superstore (BBC, 1983-86)
Secret Army (BBC, 1977-79)
Songs That Stopped the Shows
Speech Day
Star Trek: The Next Generation (Paramount, 1987-94)
Steptoe and Son (BBC, 1962-74)
The Sweeney (Euston/Thames, 1975-78)
The Swish of the Curtain (BBC, 13-4-80 - 4-5-80)
Together (Southern, 1980-81)
Who Do You Do?
You'll Never Walk Alone

Doctor Who

An Unearthly Child (An Adventure in Time and Space 1)
The Deadly Assassin (In-Vision 16)
Earthshock (In-Vision 60)
The Five Doctors (In-Vision 69)
Frontier in Space (An Adventure in Time and Space 67)
Genesis of the Daleks (In-Vision 4)
The Invasion (An Adventure in Time and Space 46)
The Keys of Marinus (An Adventure in Time and Space 5)
Logopolis (In-Vision 52)
Resurrection of the Daleks (In-Vision 74)
Revelation of the Daleks (In-Vision 84)
Revenge of the Cybermen (In-Vision 5)
Robot (In-Vision 1)
The Tenth Planet (An Adventure in Space and time 29)
The Tomb of the Cybermen (An Adventure in Time and Space 37)
The Twin Dilemma (In-Vision 77)